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**LA GIOCONDA**  
(*Ponchielli*)

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Marcel Feru

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### ASSISTANT STAGE DIRECTOR

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# ANNUAL REPORT OF THE D.G.O.S. 1980

With the approach of 1980 the Dublin Grand Opera Society has, following the death of our well loved Chairman, Bill O'Kelly, come to the end of an era. Since its foundation the Society had been like a ship with the 'Colonel' as the Captain and indeed during his 38 years as Chairman he steered it through many a storm. Some people found Bill a hard man to deal with but his dedication to the Society and his great work in furthering opera in Ireland more than compensated for any lack of sympathy one might have felt towards him. In fact his bark was worse than his bite. Bill's death has left a vacuum which it will be hard to fill.

Looking back over the last year the Society has had some serious problems to surmount. The effects of the postal strike which began in February 1979 spilled over into the Spring Season and while we had been able to hand deliver most of the priority information to our Patrons and Guarantors, this strike and the subsequent bus strike contributed in a big way to the financial loss suffered on the season. Members of the public found difficulty in getting information either by post or telephone and without the bus service were unable to get to the performances. Even with our 900 Patron Members we do depend on the support of the general public and there were no door sales once the season started.

Four operas only were produced in the Spring Season, La Traviata, La Tosca, Macbeth and La Cenerentola. Strangely enough while Traviata and Tosca proved popular as usual, Macbeth almost stole the show but like Cenerentola did not fill the houses proving once again that the audiences only really like what they know. Artists like Lorenza Canepa, Helga Muller, Attilio D'Orazi, Antonio Salvadori and Aurio Tomicich returned to charm us with their singing and were joined by first timers to Dublin, Ernesto Veronelli, Ernesto Palacio, Mariana Niculescu, Franco Boscolo and Aldo Filistad. The producers were Ken Neate and Dario Micheli, the Conductors Napoleone Annovazzi and Albert Rosen and the Scenic Designers, Dario Micheli and Patrick Murray.

The season in Dublin was followed by a week at the Opera House, Cork, where Traviata, Tosca and Cenerentola were performed. Certainly the highlight of that week was Tosca which with a change of cast - Canepa as Tosca and D'Orazi as Scarpia - was literally electrifying. Dublin's loss was Cork's gain.

An all French Season was scheduled for the Winter with Tales of Hoffmann, Samson and Delilah and the Irish Premiere of Charpentier's Louise. The scenery for Samson was designed by Patrick Murray and built and painted at the Cork Opera House. The costumes also designed by Patrick Murray were made by Watts of Manchester who also supplied the costumes for Louise. The scenery and costumes for Tales of Hoffmann and the scenery for Louise designed by the Association of French Theatres and Dupont which had been contracted from France, never materialised because ten days before the season opened a strike at the Dublin Port meant a complete close down to all incoming traffic. Forty containers with our scenery were now left in France awaiting shipment. Every possibility was explored to see if the containers could be shipped to Belfast or Cork but after several hours of telephoning to and from France it was finally realised that no other port would accept anything for Dublin and we now had an emergency on our hands. Fortunately for us Hilton Edwards Productions to whom we are very grateful agreed to release Bob Heade who with the help of the French and Italian producers, Marcel Feru and Giampaolo Zennaro, went immediately into action and worked almost

twenty-four hours a day to ensure that the scenery would be ready for Tales of Hoffmann on the opening night. Needless to say the building and painting of the scenery could not have been accomplished without the help of the Gaiety Theatre whose management placed the stage and stage hands at our disposal and so enabled the work to be finished in record time. We sincerely appreciate their cooperation.

Samson and Delilah with Gilbert Py and Bernadette Greevy in the name parts and featuring the Irish Ballet booked well but Tales of Hoffmann and Louise definitely put the Society in the red adding further to the already incurred loss. Louise was by far one of the best productions the D.G.O.S. has undertaken encompassing as it did a very large cast the majority of whom were Irish. To ensure the authenticity of the language we brought from France, Chorus Mistress, Ann-Marie Gabard who did a really marvellous job, the producer was Marcel Feru who really knew his opera and the conductor was Annovazzi but in spite of all this there was still a resistance to a new work.

On the opening night as a mark of respect to our late Chairman the R.T.E.S.O. conducted by Maestro Annovazzi played the Prelude to the last act of Traviata which was one of Bill's favourite pieces and at its conclusion one could almost feel the sympathy from the audience. Perhaps also the fact that we were a ship without a Captain might in some way have accounted for the empty feeling which pervaded both back stage and in front of house. Certainly it was a very poignant one.

Over a period of some years our late Chairman had been trying to realise a dream that of bringing Luciano Pavarotti back to Dublin for a recital. Pavarotti since his debut in Dublin in 1963 had always remembered Bill O'Kelly with great affection and had promised that if an opportune time arose he would love to return and sing. After much negotiation a date was set, the 8th January 1980 the venue being the R.D.S. Some time later however other commitments forced Pavarotti to request that the date be brought forward to 18th December and a final contract was signed. Bill O'Kelly then decided that one recital was not enough and promptly suggested a second date. Lo and behold Pavarotti agreed to a second recital on the 20th December and people are still wondering how the D.G.O.S. succeeded where Covent Garden and others failed.

The Gaiety Theatre, the venue for the two recitals, was packed to capacity all the tickets having been sold out as far back as October. Pavarotti got a tremendous reception but sadly the one man who had engineered the whole visit was missing, his death had occurred a few short weeks before. However Pavarotti in his own words dedicated the recitals to his friend Bill O'Kelly. The lovely programme a copy of which was presented to each member of the audience was printed by P. J. Carroll & Co. and given as a gift to the Society. We are greatly indebted to Carrolls for this gesture and also for the throw-aways which they provide each season. To add a little touch of the Christmas Season which was fast approaching, Sig. Pavarotti as a final item joined with Members of the Society's Chorus to sing the Adeste. Indeed as an encore he called on the members of the audience to join in which they did with great enthusiasm and many were heard to proudly boast that they would never forget the night they sang with Pavarotti. Pavarotti enjoyed his visit to Dublin and has promised to return again in the not too distant future.

Early in January the Society's Annual Dinner was held at Royal Dublin Golf Club where the guest of honour was



Kitty Vaughan a founder member of the D.G.O.S. who had retired from active participation. It was with great pleasure that our President, Dr. Anthony Hughes presented Kitty with a watch as a small token of our regard and Kitty has also been elected a Vice-President of the Society so she can now enjoy the operas from the other side of the footlights.

While we have adequate rehearsal space for which we must thank the Prior and Brother Joseph of the Augustinian Order, it has been the aim of the Society to buy a house which could be used as an office and so centralise the numerous letters and telephone calls which are received by the Officers of the Society. Needless to say the lack of money has precluded us from doing so before now but following the Pavarotti Recitals and the considerable profit realised, it was immediately decided to look around for a suitable place. During the Winter Season a property became vacant on the North Circular Road and with the profit from the recitals together with an interest free loan from the Arts Council payable over five years and a very generous donation from The Ladies Committee a purchase was made. We are now awaiting the finalisation of the Contract when we can take possession and get down to making the house a place where we can have meetings, keep small props and costumes etc.

The Society has received great assistance from the Arts Council which added to the growing Patron Membership and the number of Guarantors has helped to feature the Irish Ballet and place a bit more emphasis on our productions.

The Ladies Committee continue to run very successful Opera Suppers and apart from the wonderful donation given towards the house purchase also presented the Management Committee with a cheque to enable the Society buy the very lovely period furniture which had been used in the performances of Traviata in the Spring Season. We are indeed lucky to have them working on our behalf.

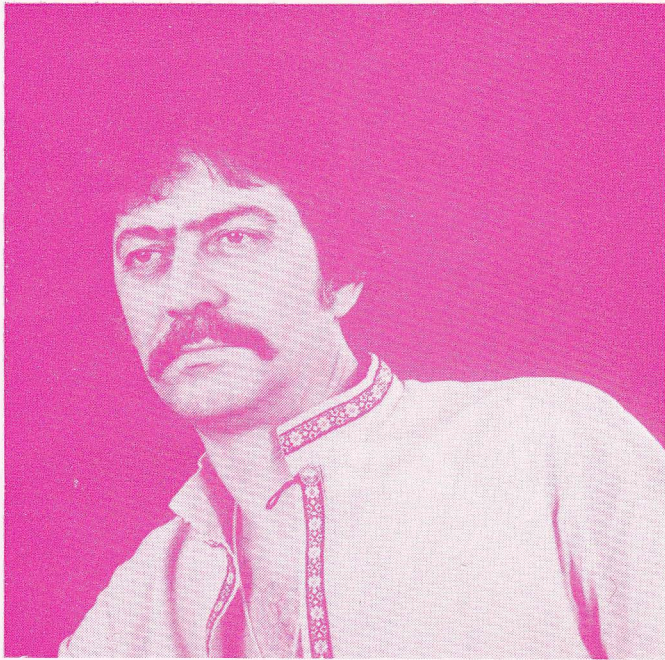
A vote of thanks to Bill Phelan for excellent work he put into the Brochure which realised a profit of between £400/£500.

Our thanks also to the E.S.B. & Guinness for storage facilities.

To John Brady, our Chorus Master and the Members of the Chorus for all their hard work a sincere Thank You!

The Society is now entering a new decade and it is our hope to maintain and improve if possible the high standard already achieved. With your help and working together as a team we can face the future with confidence.





# Profile

Dario Micheli

Producer – Designer

Dario Micheli and the D.G.O.S. first became acquainted when he came in the Spring of 1976 to produce *Othello* and *Andrea Chenier*. Dynamic, incredibly hardworking, gregarious, an inveterate mimic, marvellously funny and blessed with irrepressible humour, he became a real friend to many of us, and most especially to the D.G.O.S. Where he performed minor miracles – from time to time – over and above the call of duty. Opera and Theatre are in Dario's blood, as one realises very quickly when working with him. He is always totally involved, patient and more important is always ready to sacrifice any production effect to serve the score and composer's original intentions. Born in Rome on October 26th 1930 one can say quite definitely he is a "*Figlio d'arte*" because his mother in fact, had to hurry to ensure that her son was not born inside the Teatro Reale del' Opera di Roma, where she worked in the wardrobe. Also his father, at that time, a master tailor was working in the same theatre where he had served opera for more than forty years.

Dario Micheli started rapidly to "tread the boards", child actor, boy singer, mime and on occasions ballet dancer, from there working with the major producers and conductors he developed his theatrical skills.

In 1953, after Military Service, he became active in filming which held back the tide till the end of 1956, when he assisted with costume design for such films as *Carosello*, *Napoletano*, *Aida*, *Casa Ricordi*, *Gueurra e Pace*, *Casta Diva*, *Amori di Mezzo Secolo*.

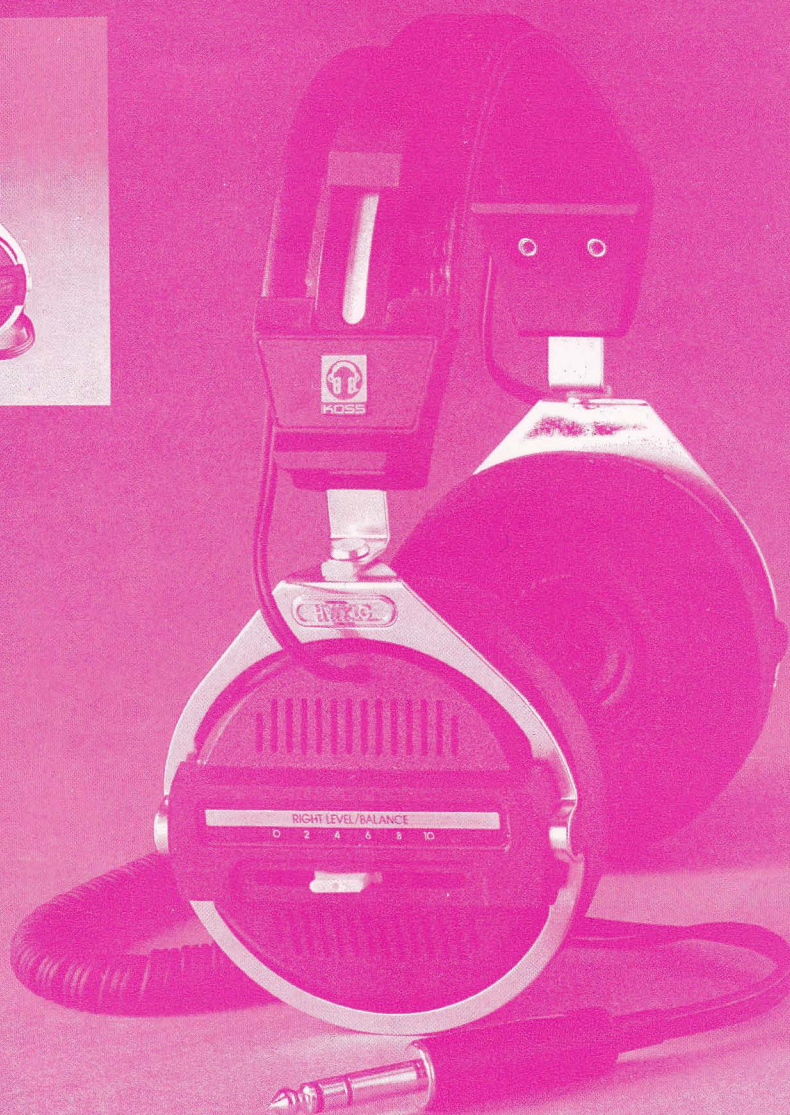
He made his debut in 1956 as Producer in the lyrical season of Udine with the opera *Madama Butterfly*, and from there, continued to practise in the theatres of Rieti, Macerata, Rimini, Pisa, Ancona, Pesaro, Civitavecchia etc., then abroad to Marsiglia, Guatemala City, Mexico City, Montreal Aiaccio, pastia, for the operas, *Aida*, *Carmen*, *Un Ballo in Maschera*, *Faust* etc.

In 1959, he worked for the Cinema, designing for such films as *I Fanciulli del West*, *Morgan il Pirata*, *La Ragazza di Mille Mesi*, *Violenza Segreta*, *Matrimonio All'Italiana*, *Tre Notti D'amore* etc.

In 1964 he returned once again to the theatre and has so divided his time between producing and designing for Opera and for the cinema.

His work has taken him to four continents and these varied experiences have helped to establish him as a producer and designer of the first rank.





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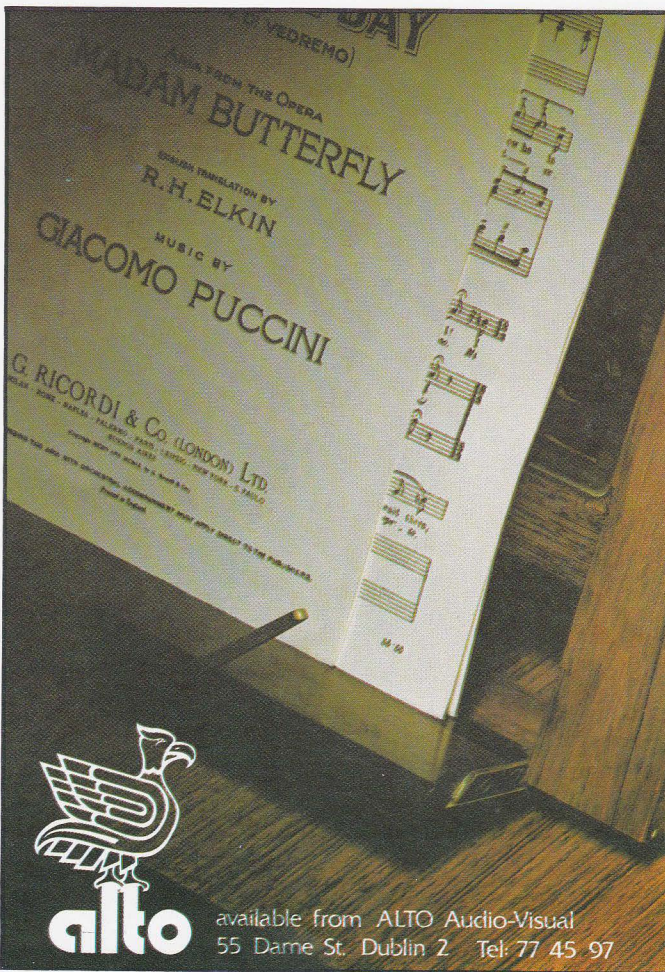
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Bill O'Kelly







"It is right and fitting that the National University of Ireland should grant its highest award to an honourable soldier, a doughty warrior for the cause of opera – indeed a warrior bard who has done so much to make his country a land of song" – This the last paragraph taken from the address delivered by Professor Maurice Kennedy, M.Sc., Ph.D., on the occasion of the conferring of the Degree of Doctor of Laws, *honoris causa*, on William O'Kelly, expresses most eloquently the respect, regard and deep affection in which Bill was held. Our beloved chairman died on November 7th 1979, bringing to an end his thirty-nine years inspired leadership. Many people have paid tribute to the varied abilities of this great man, but, for the performing members, his "*troops*" – there are no words to express the sense of loneliness back stage and great feeling of loss. Our love of opera was the common bond, which held us firmly and happily together – so let the words and music of his favourite composer pay for us our tribute to the man we loved . . . .



Whatever the members knew, to us outside Bill just was the D.G.O.S. His richly deserved honour from Italy left many of us talking about him as "The Cav. Uff.", a title blended of equal measures of affection, exasperation, respect, irritation, admiration, fury at times and something akin to love all the time. That we had opera with so many world singers and often of a startlingly high standard was due to him. It was also due to him that we have just the D.G.O.S. that we do have, with all its so far indomitable virtues and its frequent faults. The society has three tasks before it in his memory – to remain its fiercely independent and democratic self, to remain independent of all attempts to make it part of any bureaucratic machine, to search for ever higher standards of rehearsal and performance. That it may do all these – for his sake!

CHARLES ACTON,  
Music Critic, *Irish Times*.

It is not easy to explain the bewilderment produced by the death of a friend to whom one has been tied by so many years of friendship, artistic aspirations, projects, anxieties, satisfactions and, above all, by a reciprocal affection, esteem and understanding.

We shared problems, decisions, sudden complications that needed to be solved immediately ... Every performance too was connected with his presence, from the beginning when he used to stand near me till the moment I was called to reach the orchestra (and he reached his corner back stage) to the end when, behind the curtain, he congratulated the artists and showed his satisfaction for some good success.

I feel particularly grateful to him for the friendship and the estimation he demonstrated since we met the first time, and that I always returned to him for his honesty, his sincerity, his competence.

I shall always remember Bill as a great friend, a man of theatre in the best meaning of the word and I shall always miss him ...

NAPOLEONE ANNOVAZZI,  
Artistic Director, D.G.O.S.

The death of our Chairman Colonel William O'Kelly is a great loss to the Dublin Grand Opera Society, the society that he founded with a group of Opera lovers in 1941.

He was an extraordinary man, with a solid military background, which was so important for establishing our Opera Society against massive financial odds and general apathy, he conquered them all. In his dictionary "impossible" could not be found and his efforts assisted by a devoted group have given to Dublin Grand Opera, a unique organization formed by an amateur and splendid chorus and a group of different officials or collaborators giving their service free for the love of music and no doubt Bill was the center.

The Capital City, Ireland and musical lovers owes a great deal of gratitude to Bill O'Kelly, his loss is great, his inheritance is great and should not be lost.

FERDINANDO D'ARDIA CARACCILO,  
Vice-President, D.G.O.S.

#### Obstinate Persistent Energetic Ruthless Amiable

These were some of the characteristics which could be attributed to the man whose name was synonymous with OPERA in Ireland, the late Bill O'Kelly.

Bill's appreciation of music stemmed from an early age – he himself had a lovely baritone voice – and having become Chairman of the Dublin Grand Opera Society on its foundation in 1941, he spent the next 38 years guiding and moulding it into the important position it holds today in the musical world.

Bill was dedicated to the D.G.O.S. to such an extent that even his beloved family had to take second place. He did not take kindly to interference and his persistence was such that he eventually wore the other side down.

While from time to time he delegated work to his minions, more often than not one found on making the particular enquiry that 'the Colonel' himself had already attended to the matter. It was like keeping a dog and barking yourself – he seldom left anything to chance.

Bill asked a lot from those who worked with him and while I, like many others, 'suffered' at his hands I was expected to take it all in the cause of OPERA. Even if you disagreed with him it usually worked out that he got his own way. His strategy always seemed to work. He has left the country a great heritage in the Dublin Grand Opera Society and it is up to each one of us to preserve it.

For me the death of Bill O'Kelly on 7th November last meant the loss of a friend and the end of an era.

MONICA CONDRON,  
Hon. Secretary, D.G.O.S.



William O'Kelly as a young man was a member of the colour party when Portobello Barracks were handed over by the British Army to the forces of the emerging Irish State. His life was spent for the greater part in the service of the State, most notably in organising the Local Defence Force during the War years.

Even closer to his heart was his selfless devotion to the cause of Opera in Ireland. He lived to see the Society he had founded in difficult days become a thriving force in the cultural life of the community. He would have sought no greater monument.

*PROFESSOR ANTHONY G. HUGHES, D.Mus.*

The death of Bill O'Kelly was to all at the Gaiety, and in particular myself, an occasion of great sadness, due to our long, happy, and successful association.

We will miss him, but only as a great friend, as I am certain that the D.G.O.S. will continue to give as much pleasure to Opera lovers of the future, as it has done in the past, under his loyal, dedicated and unselfish service.

To the person with the unenviable task of following such a strong personality, and one with his great love of music and good entertainment as The Colonel, I wish every success for the future of the Society, otherwise there will be loud rumblings from Heaven.

*JOE KEARNS,  
Director, Gaiety Theatre.*

Though it will miss him much, the Dublin Grand Opera Society will very probably continue on its ascending way without Bill O'Kelly. Indeed, it must – if only because it cannot, and I think would not, let him and his memory down.

But without him and his long years of driving dedication it would never have reached the position it has today – a twice-yearly excitement in Dublin's and the country's musical life. It took a man of quality, some forty-odd years ago, to envisage regular Dublin seasons of grand opera, based on a voluntary and native chorus. True, there were others through the country who did, but it took a man of sustained determination to carry on the undertaking for so long.

Towards any of the many obstacles in the way he had the old cavalryman's attitude – "Over, under or through it". When the war made inaccessible the foreign principals whose exotic glamour drew the audiences – and still does – he carried on undaunted with indigenous artists.

Luckily, perhaps, there was at the time a fine body of experienced singers to call on – but luck, as Napoleon knew, is another desirable quality in a leader.

With all this, he had also his subtleties. He would put on an unaccustomed piece and lament the Irish caution which made the public shy at the unfamiliar. Then he would put it on again and usually have the satisfaction of seeing it become an established favourite.

He was fiercely loyal to his collaborators, his Society and especially to his chorus – it was only, I think, my size and sex which prevented his physically assaulting me once when I had suggested that the chorus was less than excellent. Yet he always eventually mulled over, and sometimes acted on, any comment which he knew to spring from the same root as his own ideal of perfection.

His greatest gifts, with regard to the D.G.O.S., were his enthusiasm and his invincible pertinacity. And love – for opera itself and for all who took part in presenting it.

And besides, and because of all this, I was very fond of him.

*MARY MacGORIS,  
Music Critic, Irish Independent*

Much has already been written and said about the immense debt in which patrons of opera in Ireland stand to the late Colonel Bill O'Kelly. That debt is so universally recognised that little is left for me to say save to stress that to the very end of his days no effort was too great for him where the affairs of his beloved D.G.O.S. were concerned.

To his courage and resolution in facing and beating what to so many others might have seemed impossible odds is due the fact that the Society not only survives but flourishes to day . . . years after he founded it.

Deep humanity, loyalty and understanding towards all associated with him were not least among the great qualities of this remarkable man.

Long may the same spirit continue to inspire the Society so that its performance in the years to come will be worthy of the always rising standards he fought to achieve.

*JOHN F. MacINERNEY,  
Chairman Patrons Committee*

Long before I returned to Ireland I had heard of Colonel William O'Kelly, and all the wonderful work he and his colleagues were doing for Grand Opera. I only had the pleasure of meeting Colonel O'Kelly a few years ago and from the beginning was greatly struck by his deep knowledge and love of Opera. It has been a great pleasure for the Irish Ballet Company to appear in "Tannhauser", "Samson and Delilah", and now "La Gioconda". We will all miss Colonel O'Kelly greatly, but I feel with his quiet smile he will be watching over all of us.

*JOAN DENISE MORIARTY*

At one time or another we all meet some unforgettable characters and Col. O'Kelly was one such a man. He was always kind and generous, with a twinkle in his eye and for the D.G.O.S. he always strove for the best. He was both enthusiastic and appreciative; always a pleasure to design for and his word was his bond.

I shall always remember the "throne" in the wings from which he watched every performance and equally his regular greeting to me which I now return, "Ah, farewell, me ould segotia".

*PAT MURRAY  
Designer*



Luciano Pavarotti expressed all our sentiments, when in paying tribute to Bill O'Kelly from the stage of the Gaiety Theatre he said: "The Opera world had lost a supreme Administrator". Bill was indeed that, as well as a compassionate and understanding Chairman. His devotion to the D.G.O.S. and his unending loyalty to the Chorus was evident on all occasions.

It was my good fortune to travel with Bill to eleven European countries, and watch him work at close quarters. He was an accomplished negotiator, and a great diplomat and wherever he visited he left his mark as a true Irish gentleman.

DONALD J. POTTER,  
Chairman, D.G.O.S.

Bill's grave countenance, his sotto voce dismissal of critics who "don't know what they are talking about", his impatience with slovenliness – these were some of the things about him which made him a most appealing character. For his outward seriousness concealed an insatiable passion for music well performed, a mischievous sense of humour, a loyalty to others which knew no limits and a readiness to push himself much harder than he ever asked of anyone else. In the past he brought us many excellent operatic performances. For the future he has given us an appreciation of good music which will give us many contented hours. Dublin and Ireland is forever in his debt.

RICHIE RYAN, T.D.

Col. O'Kelly was, for all who knew him, the primary embodiment of opera in Ireland for over thirty years. His enthusiasm and energy were unbounded and his ability to surmount the formidable problems of opera production won universal admiration. His personal charm and his many qualities will be missed by all those in RTE who worked with him professionally and came to know him as a friend.

GERARD VICTORY,  
Director of Music, RTE

As one who worked closely with Bill for 22 years, I was very much aware of his utter dedication to the Dublin Grand Opera Society. This showed itself in many ways – his insistence that standards be maintained; his toughness, which anyone who came in contact with him must have experienced. and his refusal to acknowledge that such a word as defeat existed.

Behind that mask there lay the officers care and concern for his "troops", the performing members. Only those he helped during the long years of his chairmanship know the extent of his kindness. No wonder he was able to persuade (or command) people to give more time and effort than they were prepared for, in the interests of opera.

I, myself, was very often one of the victims of this persuasion, but learned to live with it, such was the impact of his personality.

Many years ago, after a particularly good season, in which Ebi Stignani sang, I asked him "Have you cut a stick to beat yourself? Where do you go from here?" I got a very terse answer— "Onwards".

I think that epitomizes the man who gave so much to opera in Ireland. He well deserves his place among the theatrical greats in the foyer of the Gaiety Theatre.

Ar dheis Dé go raibh a Anam.

AILEEN WALSH,  
Joint Hon. Treasurer, D.G.O.S.

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AILEEN WALSH,  
Joint Hon. Treasurer, D.G.O.S.



# Covent Garden and the Coliseum, London, 1980

The fourth Opera weekend held in association with the Dublin Grand Opera Society and their friends took place in London in February.

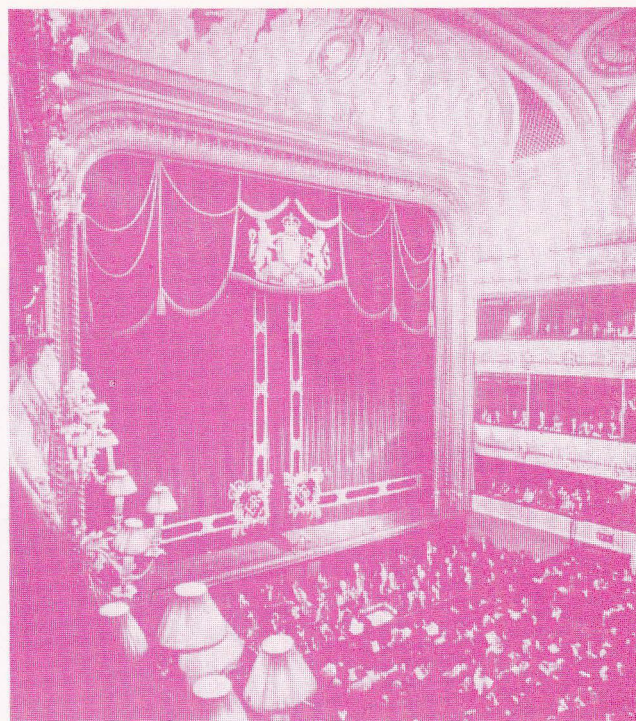
As was only to be expected after the expertise shown by Donnie and Moyra Potter in arranging previous trips to London, Paris and Vienna, some 119 travellers (later joined in London by others who travelled on other flights) enjoyed trouble free flights from Dublin to London where coaches met the two flights to take us to the London Tara Hotel in Kensington. The weather was mild and shopping appeared to be the order of the day.

Coaches from the hotel to The Royal Opera House, Covent Garden, had everyone present in good time to hear Eugene Onegin by Tchaikowsky, conducted by Edward Downes with Eugenia Moldoveanu (Tatyana), Claire Powell (Olga), Linda Finnie (Madame Larina), Stuart Burrows (Lensky), Yuri Masurok (Eugene Onegin), Francis Egerton (Monsieur Triquet) with supporting cast. A most enjoyable evening which pleased all.

On Friday one of our members, Dermot Kinlen, S.C., a member of the Middle Temple, conducted a tour of the Law Courts and Sir John Soane's Museum which houses Hogarth's series of paintings of The Rake's Progress. This was followed by luncheon where the lucky 33 present sat down at the historic Benchers High Table which was carved from a single block of oak and is sited on the dais where the first performance of William Shakespeare's play Twelfth Night was held. All present thoroughly enjoyed the experience.

Friday evening: Another visit to the Royal Opera House, Covent Garden, to see three Ballets danced by the Royal Ballet. These consisted of four pieces danced to the four movements of Schumann's Quartet in A major with choreography by Hans van Manen followed by "A Month in the Country," a ballet in one act to the music of Chopin with choreography by Frederick Ashton and finally "Elite Syncopations" to the music of Scott Joplin with choreography by Kenneth Macmillan. An excellent evening's entertainment. Coaches brought us to and from the Opera House and some were lucky enough to travel with an enterprising driver who took a diversionary tour of part of London with amusing anecdotes of the sights.

A late night dinner had been arranged in our hotel after the ballet which met with the approval of all. Dermot Kinlen again showed another facet of his extensive knowledge of historical London, confounding all but one on the identity of the statue in Piccadilly Circus.



A mild Saturday saw some taking the air in Hyde Park where crocuses and spring flowers bloomed. On Saturday evening the venue was the London Coliseum to hear Manon by Jules Massenet. This was sung in English by principals and chorus of the English National Opera, produced by John Copley and conducted by Nicholas Cleobury. Valerie Masterson in the title role was superlative and was ably supported by Edward Byles, Patrick Wheatley, Niall Murray, John Treleaven and Richard Van Allen. Another satisfying evening.

On Sunday Mass or Service in various Churches left us free till coach departure time for the airport where duty free facilities were availed of in anticipation of the Budget.

Once again Donnie and Moyra Potter are to be congratulated on their excellent arrangements with travel agents, hotel, coach facilities and theatre seats.

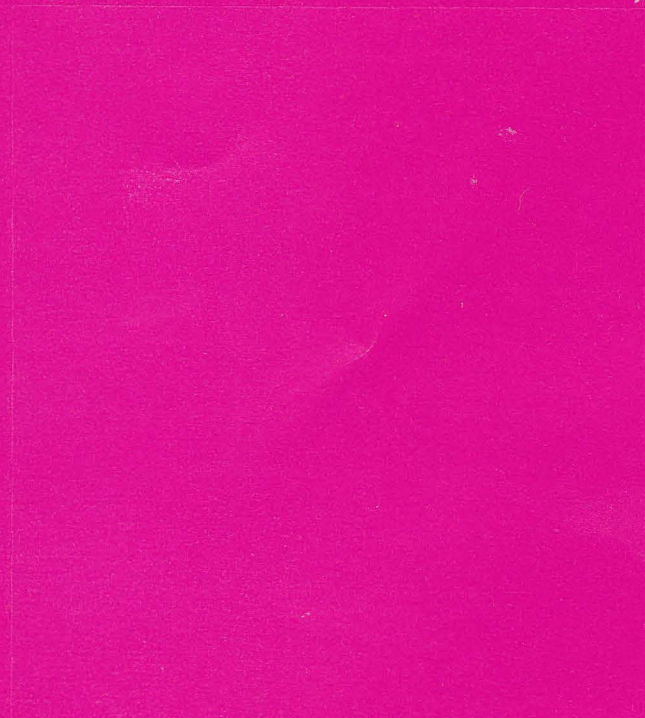
The London Tara Hotel although in Kensington proved to be more convenient than anticipated with a tube station within two minutes walk of the Hotel and taxis at the door to whisk you to your destination through very heavy traffic which, unlike Dublin, kept moving. The London Tara Hotel proved to be an excellent hotel in every way and all were loud in their praise of the accommodation and amenities.

So successful are these weekend tours that it is envisaged that they will be, no, must be repeated and to this end a list is being compiled of people interested in participating.

Thank you, Donnie and Moyra.

D. J. O'K





the minutes of the meeting were read and approved. The minutes of the previous meeting were also read and approved.

The next item on the agenda was the report of the committee on the proposed new building. The committee had been asked to report on the feasibility of the proposed building and the cost of the same. The committee had been asked to report on the feasibility of the proposed building and the cost of the same.

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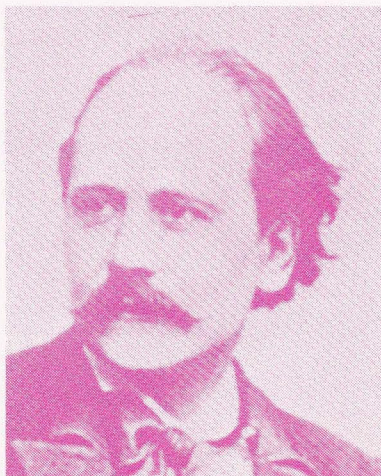




# Manon



# Massenet



The eighteenth century was rich in original personalities, and few of them were more curious than the licentious Abbé Prevost. In his youth he fluctuated between the professions of soldier and priest. After a disastrous love affair he settled down as a member of the Benedictine order which he suddenly quitted a few years later. This impulsiveness brought about his exile from France. The rest of his life was spent on the move between Holland, Britain and France, usually a few steps ahead of his creditors.

In London, where he lived as tutor to a rich family, he completed an interminable work of fiction called the *Mémoires et aventures d'un homme de qualité*. It was the seventh volume of this work which took the public's fancy on its appearance. The book sold even more copies when it was condemned by the authorities. The full title is: *Histoire du Chevalier des Grieux et Manon Lescaut*, and it contains the story, told by des Grieux himself, of his chequered love affair with Manon Lescaut. Although the hero is nominally des Grieux, readers of the novel overlook him in their fascination with the character of Manon.

Manon it is, perverse and capricious, who has ensured the long life of the novel, and Massenet was right to build his opera around her. His predecessors in the field were Halévy, who wrote a three-act ballet on the subject, and Auber, who with characteristic nonchalance had never got round to reading the novel itself.

Henri Meilhac had offered Massenet a libretto which the Composer found utterly impossible to set. Massenet suggested *Manon* and the very next day after he had proposed the subject to Meilhac, he was astonished to receive the first two acts of the opera. Massenet's enthusiasm was fully shared by his librettist, and with the aid of Philippe Gille, the words were delivered to him as fast as he could set them.

The part of Manon went to Marie Heilbronn, the singer who appeared in Massenet's first work for the stage, *la Grand'tante*. Since then her public career had been neglected for a private life in which a succession of wealthy lovers shrewdly chosen conducted her at last to marriage with a nobleman. After Massenet played the opera to her she burst into tears and said: 'It's the story of my life . . . my own life'. Two years afterwards the creator of Manon on the stage died suddenly in her early forties.

When rehearsals began Massenet watched jealously over everything. He was, said an observer,

. . . an outstanding producer who had the gift of elucidating a character, of bringing out a nuance in the acting, and of expressing in gesture and attitude a fleeting emotion however difficult it may have been to define . . . How typical of him was the remark he would make to the players in the orchestra: 'My dear colleagues, I shall not be taking any notice of you, but remember, I am present'.

On a cold January night in 1884, the first performance of *Manon* rewarded Massenet's hopes and all the obsessive care he had given to it. The audience at the Opéra-Comique cheered his opera with frenzy and demanded encore after encore. Although next day the reviews were mixed, the public instantly took *Manon* to its heart. During its first ten years in the repertory *Manon* earned close on two million

francs at the box-office. It has by now been played well over two thousand times at the Opéra-Comique alone and is in this respect a near rival to *Carmen*.

With *Manon*, Massenet had a subject which engaged his musical and theatrical talents. The whole work (he said) "moves and develops upon some fifteen motifs which typify my characters. To each character a motif. Manon alone, who is a mixture of sadness and gaiety, has two, the better to emphasize her alternate moods. These motifs run the length and breadth of the opera and are reproduced from act to act, shading off or coming into

prominence, like the play of light in a picture, according to the situations. In this way my characters keep their personalities distinct until the end."

Massenet's youth was spent in extreme poverty. He had to play the percussion at the Opéra every night to pay for his studies. When he was 20, however, he won the Prix de Rome and wrote later: 'It was in Rome that I began to live.' Liszt introduced him there to his future wife, for whom he retained a loving respect despite the succession of beautiful prime donne who were the inspiration for his work. On his return to Paris, he met Georges Hartmann, the publisher who subsidised Debussy, Bizet, Charpentier and Franck. The oratorio, *Marie Magdeleine*, sponsored by Pauline Viardot, was his first public success; *Eve*, which followed, was said to have 'a discreet and semi-religious eroticism'. In 1877 he was invited to write a five Act opera for the new Opéra and *Le Roi de Lahore* won an immediate triumph all over Europe. For the next 35 years he completed an opera, which almost invariably enjoyed success, every two or three years. Among his 26 operas are *Hérodiade* (1881), *Manon* (1884), *Le Cid* (1885), *Esclarmonde* (1889), *Werther* (1892), *Thais* (1894), *La Navarraise* (1895), *Cendrillon* (1899), *Gris-élidis* (1901), *Le Jongleur de Notre-Dame* (1904) and *Don Quichotte* (1910). His oeuvre, which also includes three ballets, four oratorios, much orchestral and instrumental music and over 200 songs, justifies Saint-Saëns' comment that 'he had the supreme gift of vitality, a gift that cannot be defined but one that the public never mistakes'.

He was a tireless worker, rising at dawn or earlier to compose. He meticulously marked each detail of expression on the score, and supervised each first production. His pupils at the Conservatoire (such as Fauré, Bruneau and Reynaldo Hahn) remembered with affection the courtesy with which he taught. 'Above all, he taught me to love music . . . ' (Charpentier). He represents a vital link between Gounod and Debussy in the tradition of lyricism in the French Theatre. Massenet's operas are immediately appealing, and provide the vocal allure and orchestral charm and dazzlement that attracts singers and audiences.

In his standard work on 19th-century French music published in 1951, Martin Cooper, makes a finely balanced summing up of Massenet. 'He was a good craftsman and an excellent man of the theatre. His detractors have mostly been men of higher ideals and sometimes greater potentialities, but few of them have in practice achieved anything so near perfection in any genre, however humble, as Massenet achieved in his best works. He was one of the last purely operatic composers in France, certainly over-rated by the contemporary public but as certainly under-rated by his detractors and their modern descendants.'



## DUBLIN

April 7, 9, 11, 17

# MANON

Opera in Five Acts

By

JULES MASSENET

*Libretto by Henri Meilhac and Philippe Gille, based on the Novel 'Histoire Du Chevalier des Grieux Et De Manon Lescaut' by Antoine Francois Prévost D'Exiles.*

## CAST

in order of appearance

Guillot de Morrontaine, a Minister of France	. . . . .	BRENDAN CAVANAGH
De Brétigny, a tax farmer	. . . . .	PETER McBRIEN
Poussette	} Actresses	HILA GHARAKHANIAN
Javotte		COLETTE McGAHON
Rosette		DEIRDRE GRIER
An Innkeeper	. . . . .	BRENDAN KEYES
Lescaut, Manon's cousin	. . . . .	PIERRE VAN FROSHEN
Two Guardsmen	. . . . .	BRIAN DONLON
		FRANK O'BRIEN
Manon Lescaut	. . . . .	MARIA LUISA GARBATO
Chevalier des Grieux	. . . . .	GINES SIRERA
Manon's Maid	. . . . .	MONICA CONDRON
Count des Grieux	. . . . .	MARIO LAURICELLA
Porter of the Seminary	. . . . .	LUCIANO PECCHIA
Sergeant	. . . . .	JOHN CARNEY
Guard	. . . . .	TOM CARNEY

Citizens of Amiens and Paris, Waiters and Guardsmen

## R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor : NAPOLEONE ANNOVAZZI

Producer : GABRIEL COURET

Designer : Scenery designed by Dario Micheli. Built and painted in Dublin

Costumes : CASA D'ARTE JOLANDA, Rome

## Synopsis of Scenes

*The opera is set in the early years of Louis XV, during the Regency of the Duke of Orleans.*

### Act I

The courtyard of an inn at Amiens

**Interval** (20 minutes)

### Act II

The house of Manon and des Grieux in Paris

### Act III

The seminary of Saint-Sulpice

**Interval** (20 minutes)

### Act IV

The Hotel Transylvania, a gaming-house

### Act V

A sea-shore near Le Havre

First performed at the Opéra Comique, Paris, on 19th January, 1884

A warning bell will ring 5 minutes and 3 minutes prior to end of Interval.



## ACT I

Guillot de Morfontaine, an elderly aristocratic roué, and his friend, de Brétigny, a rich tax collector from Paris, are planning to dine with three girls, Poussette, Javotte and Rosette, at a coaching inn outside Paris. Their meal has been delayed but waiters pass across the stage bearing a sumptuous repast, and the group retires into a pavilion to dine. The innkeeper observes that the coach from Arras is due, and presently the townspeople surge in to quiz the new arrivals. Three guardsmen also appear, one of whom is Lescaut, who has come to meet his young cousin Manon off the coach and escort her to a convent.

The crowd make fun of various people descending from the coach but are attracted by the beauty of Manon, who is welcomed by her cousin and tells him of her excitement about her first journey away from home. When Lescaut has left to find her luggage, Guillot comes out of the pavilion and is at once struck by Manon's beauty: he offers to have a coach waiting later in the evening, should she wish to join him. Lescaut returns but immediately accepts an invitation to play cards in the inn. Alone, Manon reflects on her situation — although she is on her way to a convent, she feels that she is a creature born to live entirely for pleasure, and she is immensely attracted by the gaiety and the finery of Poussette, Javotte and Rosette.

Chevalier des Grieux enters, about to take a coach and looking forward to rejoining his family. When he sees Manon, he instantly falls in love with her. She is equally attracted to him and after an ecstatic duet, they elope to Paris in Guillot's carriage.

## ACT II

Manon and des Grieux have been living together for some weeks, and des Grieux is writing a letter to his father telling him all about Manon and how he wants to marry her. Manon has, however, caught the eye of de Brétigny who now enters disguised as a guardsman, with Lescaut. At first Lescaut upbraids des Grieux for abducting Manon but when he finds from the letter that des Grieux's intentions are entirely honourable, he is impressed. He uses the letter to cover de Brétigny's proposal to Manon that she should abandon des Grieux and enjoy a wealthy life in the capital with him. De Brétigny also tells her that Count des Grieux has arranged for his son, the Chevalier, to be kidnapped that evening. Lescaut and de Brétigny depart, and a little later des Grieux goes out to deliver the letter to his father. Manon, in a state of deep agitation, reflects that though she sincerely loves des Grieux, she finds herself unable to resist the temptation of a life of fashionable pleasures. On his return, he sings to her of the simple life that he would like them to lead together in the country but she realises that this is a dream that cannot be attained. When knocking at the door is heard, she fails to warn des Grieux and he is carried off by his father's servants.

## ACT III

Women are coming out of the seminary chapel, full of praise for the passionate eloquence of des Grieux's sermon.

des Grieux himself appears with his father, who questions him on the seriousness of his intentions in taking Holy Orders. In the eyes of the Count, his son would do better to marry and father a family, but des Grieux firmly declares his disillusion with life, and his determination to enter a monastery. With the promise that he will send des Grieux his share of his mother's inheritance, the Count leaves. des Grieux, left alone, meditates upon his faith and his lingering obsession with the thought of Manon, whom he cannot entirely banish from his mind. As he goes off to take part in the service, Manon enters and bribes the porter to let her speak to des Grieux. To the sound of the Magnificat from the chapel, Manon begs for God's forgiveness and for the return of des Grieux's love. When he enters, however, des Grieux rebukes her bitterly for her faithlessness. To Manon's repeated pleas for forgiveness, he insists that he has put her memory behind him, and pleads with her to leave, but she implores him to take her back. Finally he relents; his vows are forgotten and they fall into each other's arms.

## ACT IV

Amid other gamblers, Lescaut is enjoying himself at the gaming tables. The sight of Manon and des Grieux together offends Guillot deeply. des Grieux is depressed, and reproaches Manon for her inordinate craving for pleasure and money. Manon admits that their fortune has been spent, and she and Lescaut try to persuade him to win it back at the gaming tables. At first des Grieux is horrified at this suggestion but accepts when Guillot challenges him to play against him. Manon sings feverishly of her desire for riches. Her excitement grows as des Grieux repeatedly wins. At length Guillot calls a halt to the game, accuses des Grieux of cheating, and rushes out threatening vengeance. Manon tries to persuade des Grieux to leave but his honour prevents him from fleeing. Guillot returns with officers who arrest the pair for fraud and prostitution. He is joined by the Count, who accuses his son of staining their family honour. He assures his son that he will only be detained temporarily but Manon is to be imprisoned with other women of her kind. Despite the pleas for pity from des Grieux and the rest of the crowd, Guillot and the Count are adamant, and Manon and des Grieux are taken into custody. Guillot's revenge is complete.

## ACT V

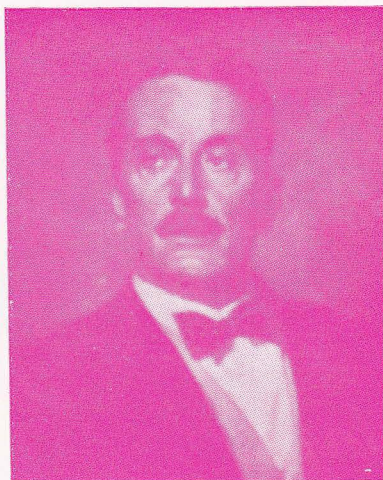
des Grieux is waiting for Manon to pass on her way to Le Havre for deportation. He learns from Lescaut that the men whom he had hired to rescue her fled when they saw the armed guard. As the soldiers enter, Lescaut and des Grieux hide and overhear them talking of Manon, who is dying. Lescaut bribes them with the last of des Grieux's money as she appears, weak and ill. She begs des Grieux's forgiveness but he can only talk of their love and their future together. Although this brings happiness to Manon, she knows she is about to die. She remembers their past in all its joy and pain, and des Grieux assures her that he has forgiven her. As she dies, she ironically compares the evening star to a glittering diamond.



*Madama Butterfly*



# Puccini



Giacomo Puccini (1858–1924) came from a family in which his ancestors had been for five generations professional musicians and writers of music. His father was at the time of Giacomo's birth, city organist and choirmaster and composer of operas and symphonic works. His mother was also a musician and her brother, Fortunato another musician became Giacomo's teacher for a time. He studied in his native Lucca, a provincial city, west of Florence at the Pacini Conservatory, and in 1876 after hearing Verdi's *Aida* in Pisa, determined to write for the theatre. He moved to Milan in 1880 and began his studies at the Conservatory there, his teachers being Antonio Bazzini and Amilcare Ponchielli whose *La Gioconda* staged in 1876 at La Scala had at last brought him fame and financial success. He became Puccini's friend and mentor and at his suggestion Puccini wrote his first opera, the one-act *Le Villi* (1883). Then followed *Edgar* which failed, *Manon Lescaut* a marvellous success, *La Bohème* and *Tosca*, and the year 1904 in which *Madama Butterfly* had its premiere at La Scala on February 17th.

When Puccini was in London in 1900 to attend rehearsals of *Tosca* which was being presented by the Royal Opera Covent Garden for the first time, he saw the one act play *Madame Butterfly* by David Belasco at the Duke of York's Theatre adapted from the story by the Philadelphia lawyer John Luther Long; Puccini who understood not a word, was nevertheless deeply moved and saw in it the potential for an opera – an opera in which yet another of his “little girls” would fire his imagination and musical genius.

On his return to Italy Puccini began negotiating with Belasco for the operatic rights of his play and in September 1901 – over a year later, matters were finally settled and his librettists Illica and Giacosa set to work adapting the play.

Puccini wrote *Butterfly* at a turning point in his life. There is an unbearable sadness in the scoring of the big love duet at the end of act I, which is *Butterfly*'s happiest

moment and possibly Puccini's most inspired writing in the entire opera. In February 1903, his chauffeur misjudged a curve on the road between Lucca and Torre del Lago, lost control and Puccini found himself trapped beneath the wrecked car, with a broken tibia, many bruises and severe shock. His wife Elvira and his son Tonio were unharmed – the driver suffered a broken leg. It was during this recovery period that the doctors discovered that Puccini had diabetes, his throat ailment which was eventually to kill him was already present, and

as a result of the accident the composer walked with a slight limp for the rest of his life. His recovery was slow and painful and so the months spent working on *Madama Butterfly* were hampered by physical pain and the ever ongoing mental strain of his difficult relations with Elvira, who, he finally legally married, on January 3rd 1904 just a little over a month before the premiere of *Butterfly* at the Scala.

Although Puccini was at the height of his popularity, the premiere of *Madama Butterfly* at La Scala on February 17th 1904 was a resounding failure. The original cast was headed by the lovely Rosina Storchio as *Butterfly*; Giovanni Zenatello as Pinkerton and Giuseppe De Luca as Sharpless, conducted by Cleofonte Campanini, star studded indeed. There are many and varied opinions as to what contributed to the debacle of the first night but it is interesting to note that of the three classic instances of a popular masterpiece being a total disaster at its premier, the *Barber of Seville*, *La Traviata* and *Madama Butterfly*, it is only Puccini's opera that underwent considerable musical revision, and when presented at the Teatro Grande in Brescia, on May 28th in the new version, became an unqualified success, confirming Puccini's own belief that the Milanese fiasco had been organised by his enemies, of whom – as Italy's most successful living composer – he now had many.





DUBLIN

April 8, 10, 12, 21, 25

CORK

April 29, May 2

# MADAMA BUTTERFLY

Opera in Two Acts

By

GIACOMO PUCCINI

*Libretto by Giuseppe Giacosa and Luigi Illica based on the Story by John Luther Long and The One Act Play by David Belasco.*

## CAST

in order of appearance

B. F. Pinkerton, <i>Lieutenant U.S. Navy</i>	RENATO GRIMALDI
Goro, <i>a marriage broker</i>	BRENDAN CAVANAGH
	FRANK DUNNE
	(April 29)
Suzuki, <i>Butterfly's servant</i>	RUTH MAHER
Sharpless, <i>U.S. Consul in Nagasaki</i>	ATTILIO D'ORAZI
	PETER McBRIEN
	(April 12, 29, May 2)
Madama Butterfly, <i>Cio-Cio-San</i>	YOKO WATANABE
The Imperial Commissioner	BRIAN DONLON
Registrar	JOHN CARNEY
The Bonze, <i>Cio-Cio-San's uncle</i>	SEAN MITTEN
Prince Yamadori, <i>a rich nobleman</i>	SEAN MITTEN
Kate Pinkerton, <i>Pinkerton's American wife</i>	JOAN ROONEY

Cio-Cio-San's relations and friends, servants.

## R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor : COLMAN PEARCE

Producer : PADDY RYAN

Designer : Scenery built and painted in Dublin under supervision of Mr. Robert Heade.

Costumes : CASA D'ARTE JOLANDA, Rome

Synopsis of Scenes

*Nagasaki, Early 20th century*

## Act I

Japanese House, Terrace and Garden in Nagasaki

Interval (20 minutes)

## Act II

First Part : Inside Butterfly's House

Interval (20 minutes)

Second Part : Inside Butterfly's House

First performed at La Scala, Milan, on 17th February, 1904

A warning bell will ring 5 minutes and 3 minutes prior to end of Interval.



## ACT I

After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant F. B. Pinkerton, of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage "Japanese style" to Cio-Cio-San, a geisha girl. Pinkerton (tenor) is being shown over the house by Goro (tenor), the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki (mezzo-soprano), Cio-Cio-San's faithful maid and two others has been installed. We learn that this "Japanese style" marriage (for 999 years with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride Cio-Cio-San, named Butterfly by her friends, is a highborn girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless (baritone) the American Consul who is to act as Pinkerton's best man arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amoré o grillo*. Soon girls' voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband's faith even though she knows full well that this abandonment of her ancestral faith may involve her being cast off by her family and friends.

Soon after the wedding rites have ended Butterfly's uncle, the Buddhist priest (bass), breaks in. He denounces her for her desertion of the faith of her forefathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bridegroom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled in a collector's cabinet. The Act concludes as Pinkerton carries Butterfly across the threshold of their home.

## ACT II—FIRST PART

Inside Butterfly's house. It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken in Butterfly's famous aria, *Un bel dì*—"One fine day we will see the smoke of his ship on the horizon"—she describes to Suzuki her vision of Pinkerton's

returning ship and of their ecstatic reunion. She does not yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless's unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or even hear the part about Kate. With glee she tells Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he puts the question what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies—"Go back again to sing for the people or . . . die!" With that she fetches her little son, Trouble, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (Flower Duet—*Scuoti quella fronda di ciliegio*) and Butterfly dons her bridal dress. As night falls she, Suzuki, and the child take up their posts at the doorway . . . to wait, against the background of the Humming Chorus—the music and murmur of voices borne on the breeze from the city below them.

## ACT II—SECOND PART

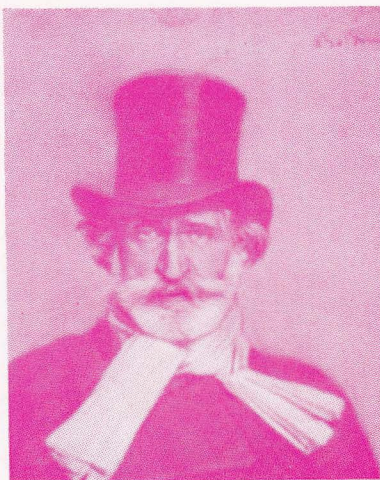
As the curtain rises dawn discloses the three still where they were the evening before—Suzuki and the child still asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens Butterfly goes to rest a little on Suzuki's promise to call her at once when Pinkerton comes. When he does come, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria, *Addio fiorito asil*—the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at the sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child to Kate but on the condition that she herself will give Trouble into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it—"To die with honour when no longer can one live with honour". She pauses to bind the eyes of Trouble who unexpectedly appears, then falls upon the sword. Pinkerton and Sharpless arrive as Butterfly expires.



*Il Trovatore*



# Verdi



A critic in the *Gazetta Musicale*, after that immensely successful premiere at the Teatro Apollo, Rome, on January 19 1853, set down the first spontaneous reaction to *Il Trovatore*: "The music transported us to heaven, and in truth it could not be otherwise – for without exaggeration, this is heavenly music". For over a century the public has agreed. Sung with spirit, *Il Trovatore* is irresistible: when to that spirit are added the finesses of high vocal art and fine-tempered orchestral playing the work is easily deemed a masterpiece. "All over the world, almost immediately", wrote Francis Toye. "*Il Trovatore* captured the heart of the public, if not the admiration of the learned. It has by no means lost the first even today, while its claim to the second seems greater not less than formerly." In Toye's "today", 1931, Verdi's career was generally considered a progress from rude vigour to the subtleties of *Otello* and *Falstaff*. Nowadays a new school of Verdi students is readier to value the early works for their own sake – and in learned opinion *Il Trovatore* stands higher than ever.

The conductor and scholar Gianandrea Gavazzeni is on record as dubbing *Il Trovatore* "the Italian Matthew Passion." More moderately, the author of a recent commentary on Verdi's operas, Charles Osborne, assumes in passing that nowadays "no eyebrows will be raised at the suggestion that *Il Trovatore* is a work of genius".

In the Verdi canon *Il Trovatore* occupies a special position. It comes immediately after *Rigoletto* and before *La Traviata*, two works which for their time were extremely anti-conventional, the one with a deformed, murderous hunchback as its protagonist, the other with a courtesan-heroine portrayed in the most sympathetic terms. Superficially, *Il Trovatore* might seem – and many have considered it – a lapse on Verdi's part, at least from a dramaturgical point of view, back into the older, established tradition. To be sure, Leonora is close to the traditional operatic heroine, a lady of high degree who loves outside her world and pays for her love with death. And similarly Manrico, the outlaw hero, bears a strong family resemblance to that other noble Verdian bandit, Ernani.

But, first of all, Verdi does manage to give the hero and this heroine some individualizing characteristics. Leonora defies convention to the ultimate consequences with a courage that *Ernani's* Elvira does not display. And Manrico's violence – along with his troubadour lyricism – gives him an extra, Ivanhoe-like dimension. And besides, for Verdi the protagonist of the opera was neither the outlaw lover nor his aristocratic beloved. It was the gypsy. It was Azucena who gave the original Spanish drama on which the libretto is based, that "bizzarria" that Verdi felt as the story's chief attraction.

In a letter to the librettist Salvatore Cammarano, Verdi speaks of the character of Azucena as "strange and new", and he talks of the power of her two ruling passions:

filial love and maternal love. These are not traditional operatic passions like revenge, love, hate, ambition, patriotism; clearly Verdi thought that, as in *Rigoletto*, he was venturing into new dramatic territory. In Cammarano's original sketch for the libretto, he planned to have Azucena mad in the final scene. Verdi objected at once: "Do not make Azucena insane. Overcome with weariness, grief, terror, lack of sleep, she is unable to speak coherently. Her mind is oppressed, but not mad . . .". A conventional composer would have welcomed, no doubt, a rousing mad scene at this

point. But Verdi had never gone in for mad scenes anyway (only *Nabucco* has an important – and moving – scena di follia). Now he was far beyond such things. Azucena was to be conceived on a grand scale, but at the same time she was to remain firmly, profoundly human.

Cammarano, member of a well-known Neapolitan theatrical family, had been scene painter and stage manager at the San Carlo before he turned to libretto writing. He was experienced in opera; for Donizetti alone he provided eight librettos, notably *Lucia di Lammermoor*, *Roberto Devereux* and *Poliuto*.

Verdi's collaboration with him began with his first Naples commission, *Alzira*, in 1845, and continued with *La Battaglia di Legnano* and *Luisa Miller* until the poet's death on 17th July 1852, while he was still busy on *Il Trovatore*.

Leone Emmanuele Bardare, a Neapolitan, was commissioned to finish the libretto which still lacked verses for the third act and all of the fourth.

Verdi refused to sign any contracts for the production of the new opera until all censorship difficulties had been cleared (for he had suffered enough in this respect over *Rigoletto*). The Roman censor's requirements reached Cammarano in November 1851 (Leonora must not be seen to swallow poison, since suicide was forbidden; no sacred words were to be sung; in the Miserere "infernal soggiorno" must be changed to "immortal soggiorno" etc.). In May 1852 the opera itself was "almost finished", but whether it would be offered to Rome or Naples depended on the casts available. Verdi was specially insistent about a strong Azucena. Eventually Rome was chosen. On December 14 Verdi announced that *Il Trovatore* was "finished to the last note, and I am pleased with it. Provided now that the Romans are too".

Of his new work, Verdi wrote: I think (if I'm not mistaken) that I have done well; but at any rate I have done it in the way that I felt it". Instinct, audacity and experience came together in *Il Trovatore*. The last words, like the first, can be with that perceptive critic of the premiere in 1853: "The composer deserved this splendid triumph, for here he has written music in a new style . . . In this score Verdi has effected a combination of musical learning with true Italian fire."



**DUBLIN**  
April 14, 16, 18

**CORK**  
May 1, 3

# IL TROVATORE

Opera in Four Acts

By

GIUSEPPE VERDI

*Libretto by Salvatore Cammarano and Leone Emmanuele Bardare from the Play "El Trovador"  
by Antonio Garcia Gutierrez.*

## CAST

in order of appearance

Ferrando	.	.	.	.	.	.	.	.	.	MARIO LAURICELLA
Inez	.	.	.	.	.	.	.	.	.	DYMPNA CARNEY
Leonora	.	.	.	.	.	.	.	.	.	LORENZA CANEPA
Count Di Luna	.	.	.	.	.	.	.	.	.	ANTONIO SALVADORI
										GIAN KORAL (May 1, 3)
Manrico	.	.	.	.	.	.	.	.	.	ERNESTO VERONELLI
Azucena	.	.	.	.	.	.	.	.	.	STELLA SILVA
A Gypsy	.	.	.	.	.	.	.	.	.	FRANK O'BRIEN
A Messenger	.	.	.	.	.	.	.	.	.	BRENDAN CAVANAGH
Ruiz	.	.	.	.	.	.	.	.	.	BRENDAN CAVANAGH

Gypsies, Soldiers, Nuns, Servants

## R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

*Conductor :* ALBERT ROSEN

*Producer :* MARCEL FERU

*Designer :* Scenery designed by Robert Heade. Built and painted in Gaiety Theatre Workshop

*Costumes :* CASA D'ARTE JOLANDA, Rome

Synopsis of Scenes

*Biscay and Aragon in the Fifteenth Century*

### Act I—The Duel

*Scene 1 :* The hall of the Castle of Aliaferia

*Scene 2 :* The gardens of the Palace

**Interval** (15 minutes)

### Act II—The Gypsy

*Scene 1 :* A gypsy camp in the Biscayan mountains

*Scene 2 :* The cloisters of a convent near Castellor

**Interval** (15 minutes)

### Act III—The Gypsy's Son

*Scene 1 :* The Count of Luna's camp before the fortress of Castellor

*Scene 2 :* A room adjoining the chapel in Castellor

**Interval** (15 minutes)

### Act IV—The Punishment

*Scene 1 :* In the Castle of Aliaferia

*Scene 2 :* A prison cell

First produced at the Teatro Apollo, Rome, on 19th January, 1853

A warning bell will ring 5 minutes and 3 minutes prior to end of Interval.



## ACT I – THE DUEL

*Scene I:* Ferrando, captain of the guard, reminds his men that the Count of Luna their master is keeping watch outside the palace in the hope of discovering the identity of the mysterious troubadour (*Il Trovatore*) who has been serenading Leonora, and in whom he detects a rival for her affection. To keep the soldiers alert, Ferrando tells them the story of the kidnapping of the Count's younger brother, and how the gypsy Azucena, to avenge her mother's death at the stake, threw a baby, believed to be the Count's brother, into the flames. The soldiers disperse in fright when they learn that the ghost of the murdered gypsy is said to haunt the castle at midnight.

*Scene II:* Leonora confides in her companion, Inez, that she is in love with the unknown troubadour, who is a knight she once crowned in a tournament. In the aria *Tacea la notte placida* and the cabaletta *Di tale amor*, she expresses her love for the troubadour (Manrico). The Count of Luna appears and is enraged as he hears the voice of Manrico in the distance. Leonora returns to the garden and rushes into Luna's arms, but realises her mistake as Manrico emerges from the shadows. In the closing trio the three characters express their varying emotions.

## ACT II – THE GYPSY

*Scene I:* Some weeks later we find the gypsies singing the Anvil chorus in their camp in the mountains of Biscay. The flames of the campfire remind Azucena of her mother's death, and in the aria *Strida la vampa* she relives the terrible spectacle she witnessed when her mother was burned alive, and she implores Manrico to avenge her death. When they are left alone, Azucena tells Manrico how in revenge she threw what she thought was the present Count's infant brother into the flames, only to discover to her horror that she had sacrificed her own son. Manrico disturbed by these revelations tells her that some mysterious power made him spare the life of Luna when he overcame him in battle. A messenger arrives to tell Manrico that he must defend the castle of Castellor, and that Leonora, believing Manrico to be dead, intends to take the veil that evening.

*Scene II:* Outside the convent, Luna and his men wait in the hope that they may be able to abduct Leonora before she takes the vow. In the aria *Il balen* he sings of the tempest in his heart that she alone can quell and in the ensuing cabaletta *Per me ora* expresses his determination to win her.

The singing of nuns is heard from within the convent, interrupted by the Count's repeated avowal that not even God shall take her from him. His attempt to abduct her is prevented by Manrico's arrival. His followers overpower Luna's men and Manrico carries off Leonora.

## ACT III – THE GYPSY'S SON

*Scene I:* Ferrando tells the soldiers of Luna now preparing to attack Castellor, where Manrico has taken Leonora, that they will be victorious. An old gypsy is dragged into the camp. Ferrando recognises her as the gypsy who stole Luna's brother and further interrogation reveals that she is Manrico's mother. The Count condemns her to be burned.

*Scene II:* Manrico and Leonora are about to be married in the besieged castle, Manrico sings of his love: *Ah, si ben mio*. Now Ruiz enters with word of Azucena's capture and imminent death. Manrico immediately leaves the castle to save his mother but, in true operatic fashion, finds time first of all to sing the exciting *Di quella pira*. In the ensuing skirmish Manrico is captured and imprisoned in the same cell as Azucena.

## ACT IV – THE PUNISHMENT

*Scene I:* Outside the prison Leonora sings of her love in the aria *D'amor sull' ali rosee*. The sound of the *Miserere* for an approaching death is heard, and the voices of Leonora and Manrico mingle with the unseen choir in a last declaration of love. The Count enters and orders the execution of Azucena and Manrico. Leonora steps forward and offers herself to the Count if he will free Manrico. In a splendid duet *Qual voce* the Count accepts, but Leonora takes poison from a ring she is wearing so that the Count shall only have her "cold and lifeless corpse".

*Scene II:* In a prison cell shared by Azucena and Manrico the old gypsy is delirious and she sees again the awful manner of her mother's death. Manrico tries to soothe her to sleep and they sing the duet *Ai nostri monti* (Home to our mountains). Leonora enters and tells Manrico that he is free. The latter, suspicious of the means used to secure his release accuses her of infidelity. But the poison is already taking effect and, as Leonora dies, the Count enters and, realising that he has been tricked, orders Manrico's immediate execution. As he turns from the window through which he has watched the scene, Azucena shouts "You have slain your brother—Mother, you are avenged!"





# Adriana Lecouvreur

As revealed on this occasion, the author's intention is to present a portrait of a woman who is not only a great actress but also a great actress.

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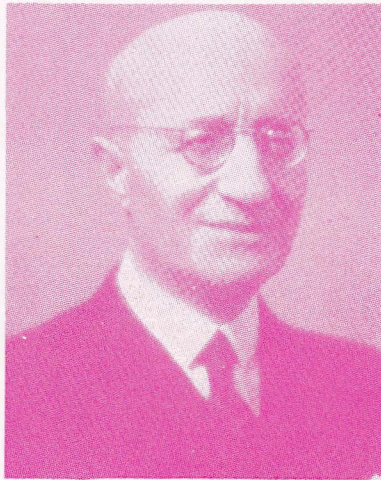
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# Cilea



Francesco Cilea the composer of *Adriana Lecouvreur*, a contemporary of Puccini, Leoncavallo and Mascagni, was born at Palmi, Calabria, 26th July, 1866. He was the son of an advocate, Giuseppe Cilea, and Felicita Grillo. Though he displayed a keen love of music very early indeed, he did not receive any regular musical tuition until he was nine years old, when Francesco Florimo, the librarian of Naples Conservatoire and a friend of the composer Verdi, struck by the boy's musicality, persuaded his parents to send him to be taught the piano in Naples. In 1881, he entered the Conservatoire in that city, where he studied piano with Beniamino Cesi and composition under Paolo Serrao. Whilst still at the Conservatoire, he composed his first opera, *Gina*, with a libretto by Enrich Golisciani, which so impressed the head of the publishing firm of Sonzogno that it earned him a commission for a three-act opera *La Tilda*, produced ultimately at the Teatro Paglione in Florence on 7th April 1892.

As might have been expected, Cilea was a prolific composer of piano music and in 1894 he produced, too, a sonata for that instrument and cello. By this time Professor of Pianoforte at Naples Conservatoire, the year 1896 saw him appointed to the Reale Istituto Musicale at Florence as Professor of Theory and Counterpoint, a position he retained till 1904.

The following year 1897 saw the production of *L'Arlesiana* the only other work of Cilea's besides *Adriana Lecouvreur* to retain a foothold, albeit rather a precarious one, in the current operatic repertoire. In four acts, later shortened to three, it was based on Alphonse Daudet's well-known play *L'Arlesienne*, for which Bizet composed such enchanting incidental music, and was produced at the Teatro Lirico Milan on 27th November. The libretto was poorly constructed and the opera, despite Cilea's melodious score, failed to attain any outstanding success.

Cilea's next opera was *Adriana Lecouvreur* (first production Teatro Lirico Milan 6th November 1902) with a libretto by Arturo Colautti adapted from Scribe and Legouv  s famous play *Adrienne Lecouvreur*, which had proved such a splendid vehicle for the talents of the great French actresses Rachel and Bernhardt. It was this work that carried the composer's fame beyond the boundaries of his own country. Cilea's last opera was *Gloria*, for which Colautti again supplied the libretto, and which was produced at La Scala Milan on 15th April 1907 with success. Yet this work again failed to retain a place in the operatic repertoire.

From 1913 to 1916 the composer was Director of the Conservatoire at Palermo and from 1916 onwards finally returned to Naples as Director of the Majella Conservatoire, a position he occupied for twenty years.

Francesco Cilea died on 20th November 1950, at his villa on the Ligurian coast. All Italy mourned his loss and paid tribute to his memory, stressing the melodiousness of his music and its exquisite lyrical quality.

*Adrienne Lecouvreur* (1692–1730) was the most celebrated actress of her time; she charmed all by the naturalness and simplicity of her acting, which was in strong contrast to the formal declamatory style then in vogue. The circumstances of her association with the famous and notorious Mar  chal

de Saxe were of course considerably modified, and a somewhat different slant put upon events by the authors to suit the romanticism of nineteenth-century theatrical taste. Her love affair with the Mar  chal, for instance, though the most important, was by no means the only one in her life. Indeed it could hardly have been so, in view of social conditions reigning at that time. Maurice, Count of Saxony (1669–1750), was the natural son of the notorious Augustus II, Elector of Saxony and King of Poland, and thus had pretensions to both thrones. In Courland, where he went in furtherance of his

ambitious schemes, he paid court at one and the same time to Anna Ivanovna, Duchess of Courland – Courland had close ties with Poland – and the influential Grand Duchess Elisaveta Petrovna of Russia.

Cilea made long and careful researches into the historical background of *Adrienne Lecouvreur*, taking into account her personality as an artist as well as her womanly characteristics. Her life as an actress was by far the most important factor; one must remember that she appeared on the French stage for 13 years in no less than 1,200 performances; she played about a hundred different parts, of which about 20 were created by her. Her admirers included royalty, philosophers, writers and artists. "Divine" was the most common adjective used to describe her. It was understandable that her personality should vanquish the prejudices that the society of those days had against actors (and especially actresses). These were easily forgotten in the light of the respect audiences showed her, of her great social prestige, of her extraordinary intelligence and above all because of the innovations she introduced into the French theatre, advancing the art of dramatic acting at least a century.

Cilea had these points in mind when he wrote his recitatives, balancing the impulses and passions of the woman against the classical, almost reticent simplicity of the actress. All the most aristocratic features of the opera, all that in it appears elusive and subdued, are the results of a truer interpretation of the character on the part of the composer. After Lecouvreur's death and the almost clandestine burial in unconsecrated ground, Voltaire protested against the unjust decision of the Parisian clergy and dedicated some moving poems to her memory.

The celebrated Soprano, Magda Olivero (who gave such a memorable performance in the title role in Dublin in 1967 and who was Cilea's favourite interpreter of the part) writing about the opera and its composer says:—

"There is certainly no doubt that the last act of Cilea's opera, so compact harmonically and melodically, so tensely drawn towards its tragic ending was conceived as a whole and inspired by true feeling. It finds an immediate response in the heart of the audience though this same romantic feeling flowing in the vein of the sorrowful melodies and in the intimately tense cantilenas. Here the composer reaffirms his allegiance to the 19th-century tradition in a typically melodic interpretation of a theatrical situation. Not only does he create his characters, but in true Italian fashion he endows them with an inborn capacity for expressing human feelings through a vocal line."



DUBLIN  
April 15, 19, 23

# ADRIANA LECOUVREUR

Opera in Four Acts

By

FRANCESCO CILEA

*Libretto by Arturo Colautti from the Play 'Adrienne Lecouvreur' by Eugene Scribe and Ernest Legouvé*

## CAST

in order of appearance

Mlle Juovenot	. . . . .	HILA GHARAKHANIAN
Michonnet	. . . . .	ATTILIO D'ORAZI
Poisson.	. . . . .	FRANK DUNNE
Mlle Dangeville	. . . . .	COLETTE McGAHON
Quinault	. . . . .	SEAN MITTEN
L'Abbé De Chazeuil	. . . . .	BRENDAN CAVANAGH
Prince De Bouillon	. . . . .	AURIO TOMICICH
Adriana Lecouvreur	. . . . .	MARIA LUISA GARBATO
Maurizio	. . . . .	RENATO GRIMALDI
Princess De Bouillon	. . . . .	STELLA SILVA
Major Domo.	. . . . .	LUCIANO PECCHIA
Maid Servant	. . . . .	MONICA CONDRON

Ladies, Gentlemen, Servants

## R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

*Conductor* : NAPOLEONE ANNOVAZZI

*Producer* : DARIO MICHELI

*Choreographer* : ANNE CAMPBELL-CRAWFORD

Scenery designed by Dario Micheli and built in Dublin

*Costumes* : CASA D'ARTE JOLANDA, Rome

Synopsis of Scenes

*Paris 1730*

### Act I

The Green Room of the Comédie-Francaise

**Interval** (20 minutes)

### Act II

A small Salon in the Prince's Villa on the banks of the Seine

**Interval** (20 minutes)

### Act III

The Ballroom of the Prince De Bouillon

### Act IV

A Sitting Room in Adriana's House

First performed at the Teatro Lirico, Milan, 6th November, 1902

A warning bell will ring 5 minutes and 3 minutes prior to end of Interval.



## ACT I

Shows the green room of the Comédie Française with exits to the stage, the dressing rooms, and the front of the house. About to commence are the evening's performances of two plays—Racine's Turkish drama, *Bajazet* in which Adriana Lecouvreur is to play the heroine, Roxane, and a comedy by Regnard starring the Comédie's other leading actress, La Duclos. There is great activity as the casts rehearse their lines, disport themselves and add final touches to costumes and make-up. In the confusion Michonnet (baritone) the elderly stage manager and general factotum dispenses make-up, props and accessories. He grouches that he endures all this buffeting only for two reasons—his ambition finally to become a sociétaire (with full membership of the Comédie and an eventual pension) and because the job allows him to be near Adriana whom for years he has loved secretly but without hope. The Prince de Bouillon (bass) enters. He is an ageing roué, frequenter of the green-room, the "protector" of La Duclos, and, as the actor Poisson observes "a dilettante in chemistry and love" with him is his usual henchman, the Abbé de Chazeuil (tenor) a very worldly cleric. Prince and Abbé exchange gallantries with the actresses until Adriana (soprano) herself appears. She is running over her lines as she comes and is already dressed in oriental costume for her role, and wears the magnificent diamond necklace presented to her by the Queen. With great modesty Adriana replies to the fulsome compliments of Prince and Abbé in the beautiful and famous number *Io sono l'umile ancella del Genio creator*—As an actress she is but the humble servant of the genius she serves. She adds that what she knew of her art she had learned it from her old friend and mentor, Michonnet.

The Prince demands to know why La Duclos is missing and Michonnet replies that she is busy writing a letter. The Prince is suspicious of her and orders the Abbé to get hold of the letter at once. Left alone with Adriana, Michonnet, emboldened by the news of a recent legacy he has received, cautiously begins to speak to her of marriage. Not grasping that he is about to make a proposal, Adriana's thoughts wander to her own affairs and she confides to Michonnet that she has a "Cavalier"—a young subaltern in the suite of Maurice (in the opera Maurizio) Count of Saxony and Pretender to the throne of Poland. (It later transpires that Adriana's "subaltern" is the great Count of Saxony himself.)

At the traditional three knocks which signal the start of performances at the Comédie, Michonnet hurries off. Maurizio (tenor) arrives and sings to Adriana of his love in the aria *La dolcissima effegie*. Called on stage at the end of their brief love scene, Adriana hands Maurizio her bunch of violets and promises to meet him after the performance. The Prince and the Abbé return. They have intercepted La Duclos' letter which is addressed to "the third box on the right". The Prince is outraged on reading that it proposes an assignation that evening at the Prince's own discreet villa on the Seine about "a matter of high politics". Maurizio's presence in that particular box has been noted by the pair and they conclude that the assignation is with him. The Prince is vindictive and wants to be revenged on La Duclos. They plan to let the letter pass to Maurizio but also to arrange "a little party" at the villa to which the whole company will be invited. La Duclos and her lover will thus be surprised and publicly exposed. Their plan is overheard by some of the actresses from whose amused and malicious commentary we learn that La Duclos is also a friend and go-between to the Princess de Bouillon to whom she often lends the key to the Prince's villa for that lady's own clandestine meetings. When he receives it Maurizio realises that the letter has been written on behalf of the Princess with whom he has had an affair. He assumes too that the mention of a matter of high politics refers to his claim to the Polish throne which is being furthered with the active support of the princess. Regretfully he decides he must renounce the

meeting with Adriana and this he conveys to Adriana in a note which he substitutes for a "prop" letter to be handed to her on stage. When the curtain falls, Adriana comes off stage. She is bitterly disappointed by Maurizio's note and hardly hears the applause out front and the ecstatic compliments of all backstage. She agrees, nevertheless, to come to the Prince's party (at which the Count of Saxony is to be present) and accepts from the Prince the key, which will admit her to the villa's grounds.

## ACT II

The Princess is already waiting for Maurizio at the villa and in her big soliloquy *Acerba Volutta* reveals her jealous and tormented love for Maurizio which she fears is no longer reciprocated. When he arrives her suspicions are sharpened at the sight of the violets (Adriana's) he wears on his coat. Maurizio passes off this difficult moment by gallantly presenting them to her. As the Princess tells Maurizio that she has succeeded in interesting the Queen in his ambitious cause, while warning him of his many enemies, the Princess is terrified by sounds of her husband's arrival for the party of which she was, of course unaware. Maurizio hurries her into an adjoining room promising to smuggle her away before she can be discovered.

The Prince and Abbé now enter expecting to surprise La Duclos and Maurizio together. They find only Maurizio and the Prince quickly abandons his taunts on Maurizio's threat of a duel. Next to arrive is Adriana who is astounded when her "Cavalier" is presented to her as the great Count of Saxony himself. Left alone, the two sort out the situation and during their short duet Maurizio swears that she still is "his love, his victory and new crown". A diversion is caused by Michonnet who comes searching for La Duclos about some theatre business. In Adriana's presence the Abbé tells him, pointing with a leer to the door of the room in which the Princess had taken refuge, that La Duclos was already in the villa to keep an appointment with the Count of Saxony. The situation becomes highly awkward for Maurizio. Michonnet goes into the darkened room but comes out to report that whoever the lady inside may be she certainly is, not La Duclos. Maurizio manages to convince the doubting Adriana that his appointment with the mysterious lady was concerned only with his own political schemes and, before he leaves, extracts her promise not to probe the lady's identity and to aid him in contriving her escape, unidentified, from the villa. Adriana gets rid of the Abbé and Michonnet. Reducing the salon to darkness by quenching all the candles, Adriana calls "in the name of Maurizio" on the mystery lady, promising that she will help her to escape. The lady enters after some hesitation and Adriana hands her the key which the Prince had given to herself. Goaded by suspicion at the mention of Maurizio's name and by something familiar in her rescuer's voice, the Princess pauses, even in this crisis, to demand the other's name. Adriana refuses to satisfy her but, by some instinct, each woman divines that the other is in love with Maurizio. As they angrily assert their claims the Prince and others are heard approaching. Adriana challenges her rival to remain and face the newcomers but the Princess manages to escape in time through a secret door the existence of which, providentially for her, she knows of. Michonnet who enters hands Adriana a diamond bracelet which the "unknown" had dropped in her flight from the villa with Maurizio.

## ACT III

In the ballroom of the palace of the Prince and Princess de Bouillon. The Abbé is directing the preparations for a great reception while the Princess's thoughts are in turmoil as she ponders her recent encounter with her mysterious rival. Among the guests who shortly arrive is the diva herself,



the guest of honour, whose voice the Princess, when face to face with her, recognises at once. As a ruse to test the matter further, the Princess casually remarks that Maurizio will not of course, be with them that evening because of "that duel in which he was so seriously wounded". The ruse succeeds, as Adriana betrays herself by fainting. Maurizio arrives, however, very shortly having suffered no harm in the duel. Noting the Princess and Maurizio in close conversation Adriana fancies that there may be something between them and that the Princess may indeed have been her opponent in the encounter at the villa.

After Maurizio has been persuaded to give an account of his recent warlike exploits, the ballet "*The Judgment of Paris*", is announced for the evening's entertainment. Even as the ballet proceeds a running battle of wits continues between the two ladies and soon attracts the attention of the guests nearby. The Princess hints at society gossip about Maurizio's infatuation "with some actress or other—possibly known to yourself, mademoiselle". To this barb Adriana counters with mention of rumours in the theatre about an affair between him and a lady of high quality, causing a considerable stir among the listeners by showing around as evidence a bracelet dropped by the said lady in flight after the pair were flushed during an assignation! The sensation is heightened when the Prince joins the group at that moment and declares the bracelet to be his wife's. The Princess quickly recovers poise, changes the subject and begs the diva to recite something—suggesting, maliciously, the monologue from *Adriana Abbandonata*! Adriana, mastering her fury, ripostes by electing for the great passage from *Phédre*, where Phédre reproaches herself with her illicit passion for her stepson, Hyppolite. This she declaims in the grand classical manner, and flings the concluding lines straight in the Princess's face "*I admit my shameful deceit but I cannot dissemble and lie as do those brazen wantons who wear a face of innocence that can no longer blush*".

Adriana feels she has triumphed and begs leave to retire amid the applause that follows. She withdraws, staring in despair at Maurizio, while the outraged Princess vows that Adriana will pay dearly for the public insult.

#### ACT IV

A sitting-room in Adriana's house. The devoted Michonnet his love still undeclared, comes to visit Adriana and is told

that she is still sleeping. Michonnet waits. When Adriana enters she is much changed. Time has passed and she has not seen or heard from Maurizio. Unhappy and wretched she has lost interest in life and has even decided to leave the stage. She confides in Michonnet and is comforted by him. Some theatre colleagues who have remembered that it is her birthday arrive with presents. They plead with her to return to the theatre where the box-office takings have fallen due to the absence of the diva from the boards. She consents on an impulse, being cheered up greatly by her friends' gay chatter and the bits of theatre gossip they tell her.

Her maid enters bringing Adriana a little casket—another present? On opening the casket Adriana is momentarily affected by some unpleasant exhalation from it. Recovering quickly, however, she finds in the casket the bunch of violets—now dry and faded—which she had given Maurizio that evening in the theatre. Despite the protests of Michonnet, who (rightly as we learn later) senses a woman's hand in the business, Adriana is convinced that the posy has been returned to her by Maurizio as a cruel way of telling her that his love, like the flowers is dead. Struck to the heart she says "Oh! how unkind. He might have forgotten them . . . , stamped on them"—but to send them back to me . . . , to add offence to his disdain!" Addressing the flowers, Adriana sings the exquisite aria *Poveri fiori* ("Poor flowers, born yesterday and dead today, like the vows of an inconstant heart".) She presses the violets close to her lips. But, at this moment the voice of Maurizio is heard outside and he hurries in to beg Adriana's forgiveness for his neglect and for listening to tales about her by malicious tongues. Now he offers her both his love and marriage. In an ecstatic moment, as they rest in each other's arms, Adriana is seized with a sudden spasm and becomes deathly pale. "It is the flowers" she says, "those flowers you sent me". Even as Maurizio says he sent her no flowers and calls for aid, Adriana's pain increases and delirium overtakes her. She fancies herself in the theatre again or face to face with the Princess. Delirium alternates with lucid moments as Adriana sinks rapidly. Michonnette realises with horror that the flowers had been poisoned by the Princess and sent to Adriana by her. The poison works swiftly. Adriana's last delusion is that she is again Melpomene—(*Scostatevi, profani, io sono Melpomene*—"Away from me, profane ones, I am Melpomene . . .") and as she advances "towards the sublime white light that draws her" she falls lifeless into Maurizio's arms. The Princess has had her revenge.





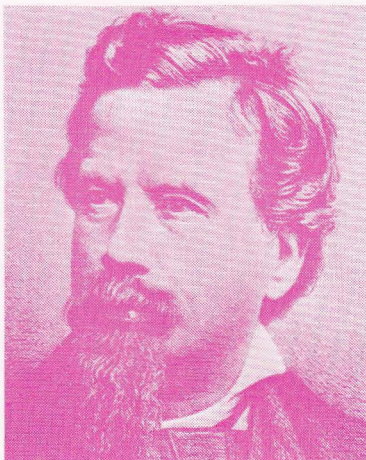




*La Gioconda*



# Ponchielli



*La Gioconda* was the product of a somewhat unlikely collaboration between a modest provincial composer and a wordly librettist. Ponchielli (1834–1886) was born at Paderno Fasolaro near Cremona, the son of a poor shopkeeper. He was an outstanding student at the Milan Conservatory, but after completing his studies, he spent nearly twenty years in minor posts in the provinces before he had his first success, the Milan premiere of his opera, *I Promessi Sposi*, in 1872. He was then put under contract by Casa Ricordi, Verdi's publishers. Although Verdi himself admitted Ponchielli's talent, he felt that at thirty-eight Ponchielli was already too old to have a really significant career. But his first opera for Ricordi, *I Lituani*, was so successful at its Scala premiere in 1874 that it was repeated the following season, and he went directly to work on *La Gioconda*.

The librettist Arrigo Boito (1842–1918) was also a composer, most famous for his opera *Mefistofele*. The son of an Italian painter and a Polish countess, he also studied at the Milan Conservatory. After graduating, he travelled widely in Poland, France, Germany and England, meeting such men as Victor Hugo, Verdi, Berlioz, and Rossini. When he returned to Italy, he wrote numerous articles opposing the Italian operatic tradition and espousing the works of Beethoven and Wagner. He became such a controversial reformer that riots broke out at the Scala premiere of *Mefistofele*, his first opera, in 1868, and the work was withdrawn after only two performances. It was not successfully revived until 1875, the year he began work on *La Gioconda*.

Boito's source for *La Gioconda* was a five-act melodrama, *Angelo, tyran de Padoue*, by Victor Hugo, standard-bearer of the French Romantic Movement. Three other composers – Saverio Mercadante, Cesare Cui and Eugene d'Albert – also wrote operas based on this play. (Hugo contributed many plots to the opera stage – Rigoletto and Ernani, among others.) *Angelo* was first staged at the *Comedie Francaise* in Paris on April 28 1835. Its setting is Padua during the sixteenth century. The wicked Angelo (Alvise in the opera) has been placed in control of Padua by the Venetian authorities. Padua is overrun with spies of the terrifying Council of Ten, among them Homodei (Barnaba), who carries a guitar as part of his disguise. Angelo's beautiful mistress is named La Tisbe (*La Gioconda*); Boito changed La Tisbe's name and profession (from actress-courtesan to ballad singer) and spared her any liaison with Alvise. As in the opera, Angelo's wife, Caterina (Laura), whom he has married for money and power, is in love with another man, Rodolfo (Enzo).

In adapting *Angelo* for the lyric stage, Boito eliminated long political explanations and other historical references. He also softened the brutal character of Rodolfo and changed the central villain from Angelo to Homodei, permitting the spy to remain alive at the final curtain, in general, the events of Hugo's play are even bloodier than in the opera; in the final scene, for example, Rodolfo actually stabs La Tisbe in the heart just before he is reunited with Caterina. In a magnanimous final line, Tisbe gasps, "Farewell, my love, my Rodolfo. Now leave me quickly. I am dying and I bless you both!" Hugo's play won a mixed reception from the public and disapproval from

the press, but *Angelo, Tyrant of Padua* was to stay in the repertory for many years and to provide a star vehicle for numerous celebrated French actresses, including Rachel and Sara Bernhardt.

Work did not always go smoothly between the collaborators, and Ponchielli complained of the overwrought emotionalism of the title role and the highflown verses Boito gave him to set. When the opera was completed and the world premiere was given at La Scala on April 9 1876 Boito's name did not appear on the program. He signed the libretto with the pseudonym Tobia Gorrio, an anagram of

his real name, which some have interpreted as evidence that he was ashamed of his work. There is nothing to prove this, however, and indeed, Boito used the same pseudonym for many of his articles and a collection of his best poems. Whatever he may have thought, the premiere was wildly successful, and *Gioconda* has been a favourite in Italy and certain other countries ever since.

*La Gioconda* has earned the contempt that some opera-goers and critics reserve for very theatrical works that please crowds. In structure it resembles the grand operas of Meyerbeer, which have been out of style for decades, and its ballet music, the *Dance of the Hours*, one of the most familiar pieces of classical music, may never recover from the wicked treatment it got in Walt Disney's *Fantasia*. The opportunities for vocal display have made all the major roles in *La Gioconda* attractive to singers, but the histrionic and vocal demands of the title role make it a supreme challenge for a dramatic soprano.

Boito and Ponchielli did not collaborate again. Boito remained a respected and influential figure in Italian musical life, most noted for his librettos for Verdi's *Otello* and *Falstaff*. Appointed professor of composition at the Milan Conservatory in 1880, Ponchielli composed two more operas, *Il Figliuol Prodigo* (1880) and *Marion Delorme* (1885), but he died in 1886 at the age of fifty-one. *La Gioconda*, the only one of his operas that is still performed, is historically important for its considerable influence on subsequent composers. Even Verdi in *Otello* was influenced by Ponchielli's orchestral technique and passionate utterance, and Ponchielli had an even greater influence on the verismo composers, especially Puccini and Mascagni, who were his students at the conservatory.

Despite fame, Ponchielli's life continued its quiet way. With pupils and colleagues he was always thoughtful, patient and scrupulously fair. He married the famous soprano Teresina Brambilla, who had created the role of Lucia in his first Milan success, *I Promessi Sposi*. At the conservatory where he now taught regularly and at La Scala, he began to betray increasing signs of absentmindedness. A celebrated caricature of the composer shows him strolling through heavy rain, his folded umbrella tucked under his arm; though this incident may be apocryphal, Ponchielli did die of bronchial pneumonia – on January 16 1886. "Verdi's successor" was dead one year before *Otello*, at the age of fifty-one. Had success come earlier and lasted longer, who knows what Ponchielli might have contributed to the permanent repertory.

But he did contribute *La Gioconda*, and this one work will probably keep his name before the public as long as opera is given on a grand scale.



DUBLIN  
April 22, 24, 26

CORK  
April 28, 30

# LA GIOCONDA

Opera in Four Acts

By

AMILCARE PONCHIELLI

*Libretto by Arrigo Boito from "Angelo, Tyran de Padoue" by Victor Hugo.*

## CAST

in order of appearance

Barnaba, a spy of the Inquisition	ANTONIO SALVADORI
La Gioconda, a ballad singer	LORENZA CANEPA
La Cieca, her blind mother	RUTH MAHER
Zuane, boatman	SEAN MITTEN
Isepo, a public scribe	FRANK DUNNE
Enzo Grimaldo, a Genoese noble	ERNESTO VERONELLI
Laura, a Genoese noblewoman	BERNADETTE GREEVY
Alvise Badoero, her husband	AURIO TOMICICH
A monk	FRANK O'BRIEN
A steersman	FRANK DUNNE
A singer	FRANK O'BRIEN
Two voices	FRANK DUNNE, FRANK O'BRIEN

## IRISH BALLET COMPANY

Senators, sailors, shipwrights, ladies and gentlemen, masquers, citizens. Boys from St. Conleth's College. By kind permission of the Headmaster.

## R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

*Conductor :* NAPOLEONE ANNOVAZZI

*Producer :* DARIO MICHELI

*Choreographer :* JOAN DENISE MORIARTY

Scenery designed by Patrick Murray and built in Cork Opera House

*Costumes :* CASA D'ARTE JOLANDA, Rome

## Synopsis of Scenes

*Seventeenth-century Venice*

### Act I

Piazzetta of San Marco

**Interval** (15 minutes)

### Act II

Aboard the Dalmatian ship Hecate

**Interval** (15 minutes)

### Act III

*Scene 1 :* A room in Alvise's palace

*Scene 2 :* Great hall in the Ca d'Oro

**Interval** (15 minutes)

### Act IV

A ruined palace on the island of Giudecca

First performed at La Scala, Milan, on 8th April, 1876

A warning bell will ring 5 minutes and 3 minutes prior to end of Interval.



## ACT I – THE LION’S MOUTH

The curtain rises on the grand court of the Ducal palace in seventeenth century Venice. The Giant’s Staircase is seen at the back, and also the Portico della Carta, with a doorway leading to the interior of the Church of Saint Mark. On the wall of the courtyard is one of the historic Lion’s Mouths, into which anonymous denunciations to the Inquisition may be passed. It is a fine spring afternoon, and the courtyard is full of people. Leaning against a column is Barnaba, a spy of the Inquisition, and when the crowd has gone off to watch the regatta, he sings a short monologue, proclaiming his desire to win the ballad-singer, La Gioconda.

Gioconda enters, with her blind mother, La Cieca. The two sing together affectionately, while Barnaba in the background mutters ominous warnings to the ballad-singer (Trio: “Figlia che reggi il tremolo pie”). Eventually Gioconda leaves her mother resting by a sacred shrine, and is going in search of her lover, Enzo, when Barnaba comes forward and tries to force his attentions on her. She tears herself away from him, and rushes off.

The people now return bearing in triumph the victor of the regatta, whom they carry shoulder-high to the Giant’s Staircase. The loser of the contest, Zuane, remains apart, and Barnaba, approaching him, has little difficulty in persuading the credulous boatman that he was deprived of victory by La Cieca’s sorcery. The spy manages to work up the whole crowd against La Cieca and soon she is seized by the angry populace. Gioconda returns with Enzo, who is dressed as a Dalmatian sea-captain. He attempts to rescue the old woman and is on the point of calling on his sailors for assistance when Alvise Badoero, one of the chief Inquisitors of Venice, appears at the head of the Staircase and the tumult quickly subsides.

In reply to Alvise’s enquiry, Barnaba says that La Cieca is guilty of witchcraft. At this point, however, the Inquisitor’s wife, Laura, who has entered with him, her face hidden by a mask, intervenes to declare that no witch would ever wear a rosary. She pleads with her husband for the old woman’s release, and Alvise orders her to be freed.

La Cieca in expressing her thanks to Laura (“Voce di donna”) presents her with the rosary. Asking the name of her benefactress, she is told “Laura” and then all the principals excepting Enzo and Barnaba enter the church.

When Laura appeared on the Staircase with Alvise, she and Enzo were surprised into betraying recognition of each other, and this was not lost upon the watchful Barnaba. As soon as they are alone together, the spy reveals to Enzo that he knows his whole story. He is no Dalmatian, but Enzo Grimaldo, Prince of Santafior. He and Laura were once lovers in Genoa, but she was later forced to marry Alvise, and her presence here in Venice frequently brings Enzo to the city in disguise, he having been outlawed by the Venetian authorities. Enzo, although he has pledged himself to Gioconda, loves her only as a sister; Laura is still his real passion. Barnaba promises to bring Laura on board Enzo’s vessel that very night, when Alvise is at the Doge’s palace. The delighted Enzo asks who his new friend is, and receives the disconcerting reply that Barnaba is the power incarnate behind the Venetian Council of Ten. The spy, however, explains his position frankly. He desires Gioconda, but she hates him and loves Enzo, and he wishes to reveal to her the faithlessness of her chosen lover.

When Enzo has gone, Barnaba summons Isepo, the public letter-writer, and dictates a message to Alvise warning him of the intended elopement of Laura and Enzo. As he is speaking, Gioconda comes out of Saint Mark’s with her mother and, overhearing the message, rushes back into the church in great distress. Barnaba alone on the stage, launches into his monologue “*O monumento!*”, proclaiming that above all the authority of the Venetian state there reigns one alone—himself, the spy! At the climax of his solo he casts the message into the Lion’s Mouth.

The stage begins to fill with people once more. Their gaiety restored, they dance a furlana until interrupted by a chorus from inside the church. A monk appears and invites the people to kneel and join in vespers. Gioconda comes out of the church, leaning on La Cieca and bitterly lamenting her betrayal by Enzo.

## ACT II – THE ROSARY

The scene shows the deck of Enzo’s brigantine, the “Hecate”, which is moored by an uninhabited island in the Fusina lagoon. It is night and sailors on deck are singing a Marinesca. Barnaba enters, disguised as a fisherman, and fraternizes with the sailors. His purpose is to prepare for the interception by the Venetian authorities of the flight of Enzo and Laura, and he orders Isepo, who is with him, to place scouts on the island to watch the ship. The spy then sings a fishing-song (“Pescator, affonda l’esca”), the refrain of which, proclaiming that “a shining siren shall be caught in his net”, is echoed by the sailors, though they little realize the true significance of the words.

Barnaba goes to fetch Laura, whom he has brought to the “Hecate” by boat. Enzo appears on deck and gives the crew orders for departure, which is to take place that night. He then sends the men below and begins his solitary watch on deck, in the course of which he sings the most famous solo in the opera, “Cielo e mar”; will the coming of his beloved be from heaven or from the ocean? he asks. Soon she appears on board, escorted by Barnaba, whose presence, she says, makes her shudder, and the two lovers sing an extended duet. Enzo descends below deck telling Laura that the ship will sail under cover of darkness when the moon has gone down.

But Laura is not the only stranger on board. Gioconda, has concealed herself on the “Hecate”, and after Laura has sung a prayer to the Virgin to protect her in her adventure (“Stella del marinar”), the ballad-singer, masked, comes forward wrathfully, declaring that she too loves Enzo.

The two women sing a duet (“Amo come il fulgor”) in which each proclaims the superiority of her love. Eventually Gioconda rushes on Laura and is about to stab her when, seeing the approach of a Venetian vessel commanded by Alvise, she decides to leave her to her husband’s mercies. In desperation, Laura lifts up the rosary that La Cieca gave her, and Gioconda recognising the saviour of her mother gives Laura her mask and allows her to escape in the boat by which she herself reached the ship.

Barnaba returns, and seeing that Laura has taken flight, calls on Alvise’s vessel to pursue her. Gioconda re-enters, ruefully reflecting that she has done her duty by her mother’s benefactress. Enzo comes up on deck and again, to his surprise finds not his beloved but the ballad-singer, who informs him that Laura no longer loves him; her conscience has smitten her and she has returned to Venice. Enzo is about to pursue her when he notices Alvise’s vessel, and Gioconda warns him to save himself, since he has been denounced to the Council of Ten. Enzo thereupon sets fire to the “Hecate” and makes his escape with Gioconda.

## ACT III – THE HOUSE OF GOLD

*Scene I:* The curtain rises on a chamber in Alvise’s residence, the House of Gold. It is night, and the Inquisitor is alone, brooding on his wife’s faithlessness; he is resolved to kill her (“*Si, morir ella de!*”). Laura enters, and when she finds that Alvise intends to take her life, she pleads for mercy. Alvise shows her a funeral bier, which he says will be her next bridal bed. A gay chorus is at this point heard behind the scenes, and the Inquisitor, producing a flask of poison, tells Laura that she must drain it before the song is ended, and then leaves the room.

Scarcely has he departed when Gioconda appears. She gives Laura a phial in exchange for the flask of poison, telling her that its contents will send her into a trance. Laura



accordingly drinks the sleeping-draught, while Gioconda pours the poison into the empty phial and then hides in the adjoining room. When Alvise returns, he finds Laura lying in a coma and apparently dead, and assumes that she has obeyed his order.

When the Inquisitor has gone, Gioconda returns and declares that she previously spared Laura for her mother's sake, but that she is now saving her for Enzo.

*Scene II:* A great reception is being held, and Alvise is receiving the guests, for whose entertainment a ballet is performed. This is the famous "Dance of the Hours", and consists of a series of symbolic dances representing in turn the Hours of Daybreak, of Day, of Evening, and of Night.

When the dance is over, Barnaba enters, dragging with him La Cieca, whom he has found loitering in the palace. The news of Laura's death has got about, and La Cieca says she is praying for the soul of one just departed. Enzo has also gained entry to the palace, and when Barnaba tells him of Laura's death, he steps forward and, revealing his rank, publicly accuses Alvise of robbing him both of his country and his love. A big ensemble follows, in the middle of which Enzo sings a brief lament for Laura as he is arrested; and Gioconda then takes Barnaba aside and offers to submit to his desires if he will save Enzo. Eventually Alvise draws back a curtain and reveals Laura apparently lying lifeless. This is her punishment, he says, for betraying him. Enzo rushes on the Inquisitor with a sword, but is restrained by the guards.

#### ACT IV - THE ORFANO CANAL

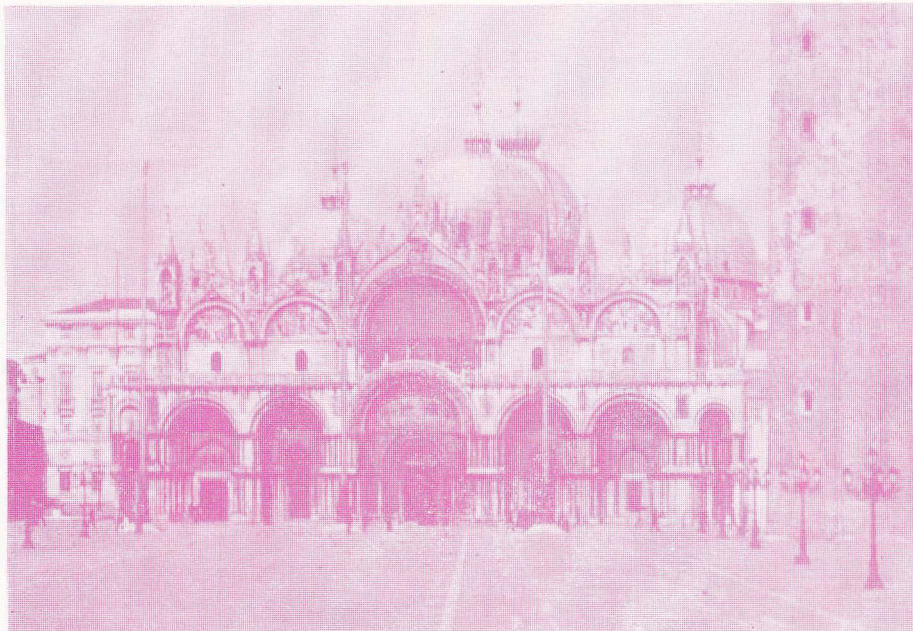
The final act is set in a ruined palace on the island of Guidecca, where Gioconda has her secret dwelling. Across

the lagoon, St. Mark's Square in Venice is visible. The curtain rises to show the ballad-singer sitting buried in thought. Two male street-singers, who are friends of hers, enter with Laura's body, which they have taken from its vault. She asks them to make enquiries for La Cieca, who has disappeared.

Gioconda's plan is to ensure the happiness of the man she loves, although she will gain nothing from it. She has had Laura's body brought to the island and has summoned Enzo to the same place, after freeing him by promising her favours to Barnaba. The disappearance of her beloved mother has severed her last link with the world, and she contemplates suicide ("Suicidio!").

Enzo enters gloomily and asks Gioconda what she wants with him. She sings cryptically of his future happiness, but he still believes Laura dead, and announces his intention of visiting her tomb before killing himself. Gioconda replies that the body is no longer in the tomb, and while Enzo is furiously demanding what has become of it. Laura's voice is suddenly heard from an alcove; she has at last woken from her coma. Gioconda shows the arrangements she has made for her rival's flight with Enzo. The pair hardly know how to express their thanks to her, and, after an impassioned trio they depart, leaving the ballad-singer behind on the island.

Alone once more, Gioconda remembers her compact with Barnaba, and mutters a prayer to the Virgin to release her from it. The spy appears at the doorway, watching her, and then comes forward to claim her as his own. During a duet she pretends to make ready for the love-making, but at the climax stabs herself and falls to the ground. Barnaba, thwarted in his desires at the last moment, tries to revenge himself by screaming in Gioconda's ear that he has murdered La Cieca. But he is too late. The ballad-singer is dead, and he rushes, baffled and raging, into the street.





# Performing Members

## *LADIES:*

Eileen Byrne  
Stella Byrne  
Dympna Carney  
Adrienne Carroll  
Katherine Charmartin  
Monica Condron  
Elma Cullen  
Rita Cullen  
Anne Deegan  
Maura Devine  
Adrienne Doyle  
Florrie Draper  
Katherine Fitzgerald

Ursula Fowler  
Myra Gleeson  
Barbara Goff  
Marion Kavanagh  
Mary Keating  
Dorothy Kenny  
Angela Leach  
Marie Mackey  
Alice Moffat  
Sheila Moloney  
Maura Mooney  
Mary Moriarty  
Cecily Morrison

Maureen McDonnell  
Pauline McHugh  
Margaret McIntyre  
Clare O'Grady  
Patricia O'Toole  
Caroline Phelan  
Joan Rooney  
Norrie Stanley  
Patricia Stone  
Mary Troy  
Sylvia Whelan  
Aileen Walsh

## *GENTLEMEN:*

Patrick Brennan  
Anthony Byrne  
John Carney  
Tom Carney  
Derek Carroll  
Randal Courtney  
Patrick Delaney  
James Dillon  
Robert Dempsey

Brian Donlon  
John Dunne  
Sean Flanagan  
Robert Hammond  
Richard Hanrahan  
Raymond Hayes  
Paul Kavanagh  
Charles Kerry  
Dermot McGowan

Fred McQuillan  
Gerry Mooney  
Declan Murphy  
William Murphy  
Liam O'Kelly  
Sean O'Kelly  
Luciano Pecchia  
James Price  
Tom Whelan





# RTE Symphony Orchestra

## 1st VIOLINS

Audrey Park, *Leader*  
 Alan Smale, *co-leader*  
 William Shanahan  
 Sheila O'Grady  
 Timothy Kirwan  
 Elias Maguire  
 Catherine Briscoe  
 Anna Kane  
 Raymond Griffiths  
 Camilla Gunzl  
 Katherine Smale  
 Helen Briscoe  
 Arthur Nachstern  
 Noelle Casey

## 2nd VIOLINS

Jack Leydier  
 Vanessa Caminiti  
 Joan Miley  
 Michael McKenna  
 Carlos Assa-Munt  
 Keith Packer  
 Ian McKenzie  
 Claire Crehan  
 Yvonne Donnelly  
 Pauline Carolan  
 Alice Brough

## VIOLAS

Archie Collins  
 Pdraig O'Connor  
 Kathleen Green  
 Margaret Adams  
 John Adams  
 Maureen Carolan  
 Sally Coey  
 Thomas Kane  
 Miriam Lynch

## CELLI

Aisling Drury-Byrne  
 Moya O'Grady  
 Robert Pierce  
 Dairne Ni Mheadhra  
 Thomas Kelly  
 Lynda Kelly  
 Paula O'Callaghan  
 Una Keenan  
 Joan Lavelle  
 Niall O'Loughlin

## BASSES

Helmut Engemann  
 Wolfgang Eulitz  
 Herbert Nowak  
 Eamonn Williams  
 David Daly  
 Jacques Lavaud

## FLUTES

William Dowdall  
 Madeleine Berkeley  
 Elizabeth Gaffney  
 Colm O'Reilly

## OBOES

Albert Soliv  rs  
 Helmut Seeber  
 Lindsay Armstrong

## CLARINETS

Brian O'Rourke  
 Sydney Egan  
 James Daly

## BASSOONS

Gilbert Berg  
 Dieter Prod  hl  
 Michael Rogers

## HORNS

Victor Malirsh  
 Patrick McElwee  
 David Carmody  
 Thomas Briggs  
 Colin Block  
 Mark Beddy  
 Mary Sheehan

## TRUMPETS

Jozsef Csibi  
 Szabolcs Vedres  
 Christopher Chalker  
 James Cavanagh

## TROMBONES

Sean Cahill  
 Francis Hughes  
 Phil Daly

## TUBA

Hartmut Pritzel

## TIMPANI

Martin Mestrury

## PERCUSSION

Noel Eccles  
 John Reynolds  
 Stephen Keogh  
 Rolf Kohlmann

## HARP

Sheila Cuthbert

## LIBRARIAN

Francis Young

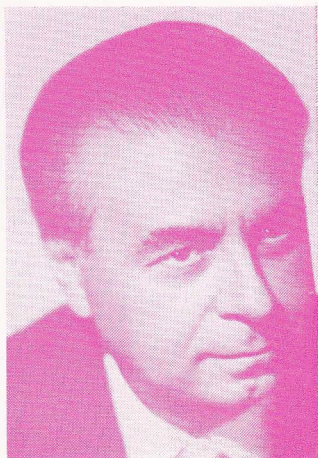
## ORCHESTRA MANAGER

Valentine Keogh

## CONCERTS MANAGER

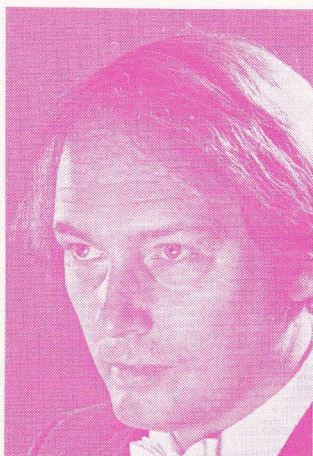
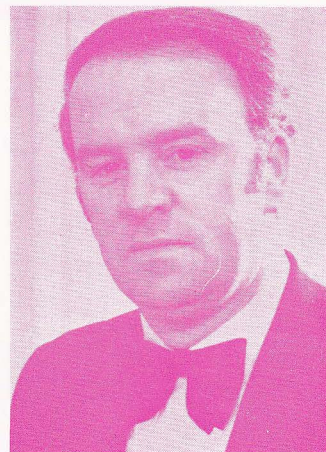
Richard Pine





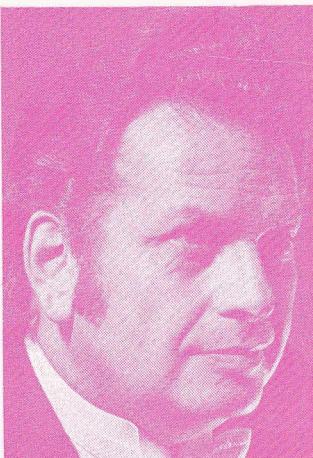
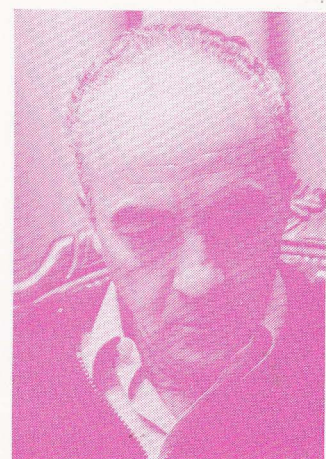
◁ **NAPOLEONE ANNOVAZZI** (Artistic Director/Conductor). Born in Florence he completed his musical studies at Venice. His career began at Riga combining work in the fields of Symphonic and Opera music, he has conducted the Santa-Cecilia, Vienna Symphony and Munich Philharmonic Orchestras, and opera in all the major houses. He comes to Dublin from Las Palmas, where he conducted Force of Destiny and The Masked Ball with Montserrat Caballe.

**JOHN BRADY** (Chorusmaster) received his Diploma ▷ at the College of Music, Dublin. Since 1965 he has assisted as the Chorusmaster in preparing the chorus for the International Seasons – a polyglot task which has involved for him rehearsal of the chorus in the original languages of the many Operas presented, viz. French, Italian, German, Russian and Czech.



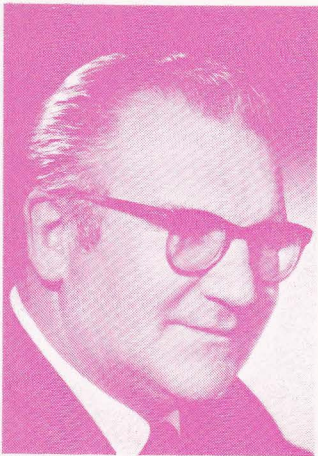
◁ **COLMAN PEARCE** (Conductor) was born in Dublin. He graduated from UCD with an Honours Degree in Music. He studied under Franco Ferrara in Hilversum and Hans Swarowsky in Vienna. His range as a conductor encompasses the symphonic field, Opera and Oratorio. Since 1978 he has been Co-Principal Conductor of the RTE Symphony Orchestra and will be conducting this Orchestra on its 1980 European tour. He will conduct Madama Butterfly.

**FRANCESCO PRESTIA** (Maestro del Coro). A native of ▷ Torino besides graduating in Pianoforte composition and choral music he also took a University degree in Law. He has been Chorus Master at the prestigious Opera House of Florence–The Teatro Commune, at Treviso, Turin, Caracas and San Francisco Opera House. He is a Professor at Turin Conservatory of Music and Musical Director of the highly acclaimed International Opera Festival at Susa.

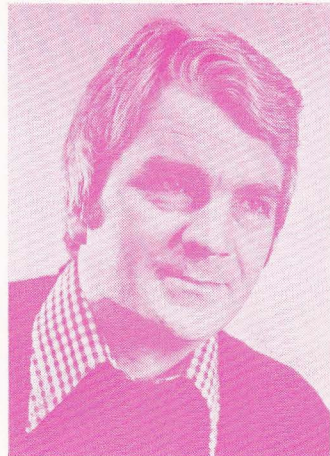


◁ **ALBERT ROSEN** (Conductor). Viennese born, he started his operatic career, after studies at the Academies of Vienna and Prague, at the Opera Houses in Pilsen and Prague, where he was appointed Chief-Conductor in 1965. Principal Conductor of the RTE Symphony Orchestra he has conducted major orchestras all over the world. He is invited to conduct Jenufa with the San Francisco Opera this autumn.

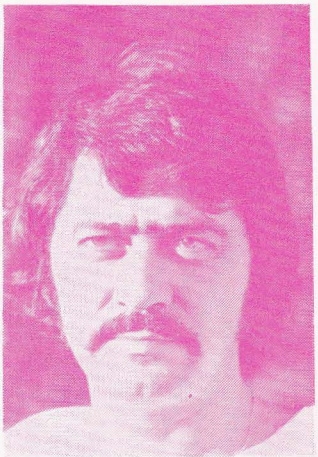




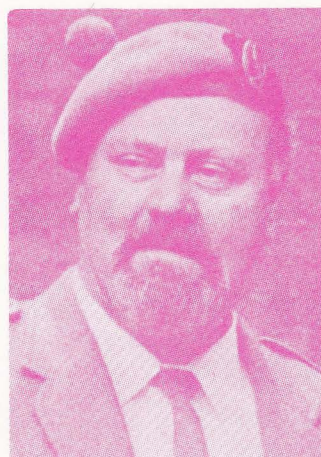
◁ **GABRIEL COURET** (Producer). Born in France. Chevalier de la Legion D'Honneur and Director and General Administrator of the Grand Theatre de Limoges, he comes to Dublin for the first time to produce both *Manon* and *Il Trovatore*. He has had a long and distinguished career, working in all the principal Theatres on the Continent. He was Principal designer at the Monte Carlo Opera from 1950 to 1954.



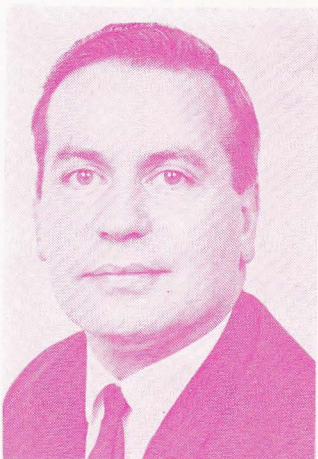
**PATRICK MURRAY** (Designer), who is from Cork, ▷ studied at the National College of Art and later in London and Bayreuth. He has been associated with Joan Denise Moriarty for over twenty years. He has worked with the Wexford Opera Festival and the D.G.O.S. He was appointed designer for the Rosc Exhibitions in 1972 and 1976 and again for 1980. He creates the set for this season's production of *La Gioconda*.



◁ **DARIO MICHELI** (Producer/Designer). Born in Rome. He has been returning to us regularly since 1976. He is featured in this year's profile.



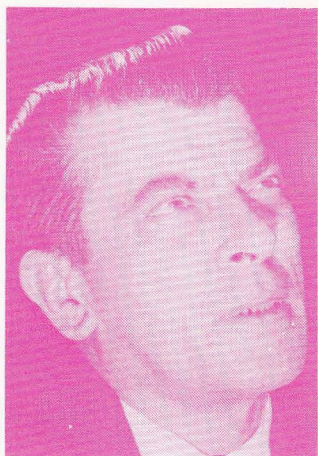
**PATRICK McCLELLAND** (Stage Director). Patrick ▷ returns to the Dublin Grand Opera Society once again. He has been involved with the Society since 1952. Patrick's tremendous versatility backstage ensures that each opera is staged to the Producer's requirements.



◁ **PADDY RYAN** (Producer). Born in Dublin he graduated at U.C.D. and changed from drama to opera production in 1968, since when he has directed the Irish National Opera. He also directed the world premiere of James Wilson's opera *Twelfth Night* at the Wexford Opera Festival and Abbey Theatre. His previous productions for the D.G.O.S. were *L'Elisir d'Amore* and *Barber of Seville* and he returns this season for *Madama Butterfly*.



**ANNE CAMPBELL-CRAWFORD** (Choreographer- ▷ Dancer) studied ballet in Rhodesia under the auspices of the Royal Academy of Dancing. She came to Dublin and formed the Dublin School of Classical and Contemporary Dance. She choreographed the opera "*Il Combatimento di Tancredi e Clorinde*" for 1976 Dublin Theatre Festival and created several Ballets for the Dublin Ballet Club. "*Adriana Lecouvreur*" will be the second opera she has choreographed for the D.G.O.S.



◁ **ROBERT HEADE** (Designer) started his career at the Gaiety Theatre, where he worked on designs for musical comedy, ballet, opera, revue. When the Gate Theatre re-opened in 1971 he joined the company as designer and technical director. In the last winter season he designed the sets for *Louise* and *Hoffmann*. This season he designs for *Il Trovatore* by kind permission of the Edwards-MacLiammoir Productions.



**JOAN DENISE MORIARTY** (Choreographer) studied ▷ ballet in London and Paris. She trained in the Cecchetti Method and continued her studies with Mme. Espinosa and Dame Marie Rambert. In 1945 she returned to Cork and started a ballet school, then founded the Cork Ballet Company, and in 1973 the Irish Ballet Company was established. She has created seven works for the Company, one a folk ballet, *PLAYBOY OF THE WESTERN WORLD*, has been performed in Dublin, Cork, New York and London.

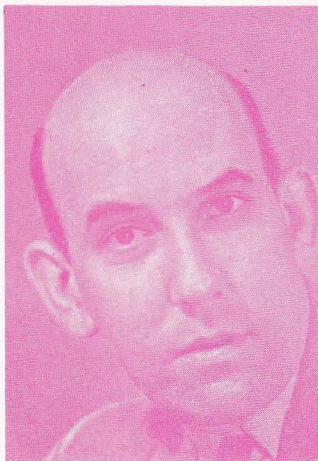




◁ **LORENZA CANEPA** (Soprano). A native of Turin, she studied with Gina Cigna and is now among the foremost Operatic Sopranos to sing in Italy. This year she sang Manon Lescaut and Madama Butterfly in Italy and Aida at the Liceo in Barcelona. This is her third visit to Dublin.



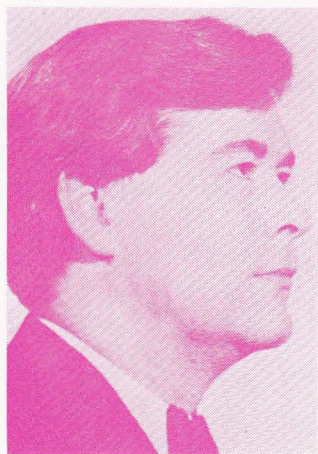
▷ **MARIA LUISA GARBATO** (Soprano) was born in Cagliari, Sardinia, and studied at the Conservatoire there, graduating with honours. She won the International Competition sponsored by RAI and the Spoleto Competition. Made her debut at Spoleto in Lucia di Lammermoor and has sung in all the major opera houses in Italy. During last year's spring season she sang Violetta in La Traviata in Cork. This is her first visit to Dublin.



◁ **BRENDAN CAVANAGH** (Tenor). An Irish singer of some years standing, he has specialised in many character parts with the D.G.O.S. and also the Irish National Opera. Has also performed with distinction in Oratorio and Musical Comedy. In the past decade he has undertaken three singing tours of the Middle Western States of the U.S., singing to large audiences in Chicago, Detroit and Milwaukee as well as various other centres.



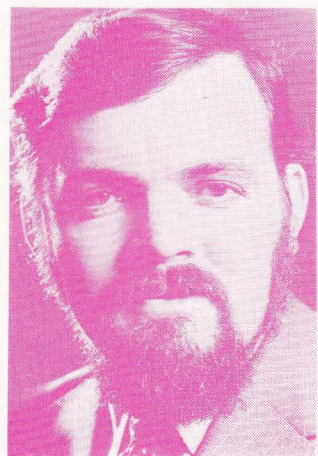
▷ **HILA GHARAKHANIAN** (Soprano). Born in Iran she is now Irish by marriage and lives in Dublin. She studied at the London Guildhall School of Music and Drama and the Vienna Opera School and also did a Lieder course in Italy. For 7 years she was principal soloist at the Teheran State Opera and also did a considerable amount of concert work. This will be her second appearance with the D.G.O.S.



◁ **BRIAN DONLON**, a student of the Guildhall School of Music, after two years at the London Opera Centre was granted a scholarship to study in Bulgaria under the famous bass Christo Brumbarov. Since then has sung with Glyndebourne and Covent Garden in La Boheme with Luciano Pavarotti. It is his great pleasure to return to Dublin having performed with the D.G.O.S. since 1969.



▷ **BERNADETTE GREEVY** (Mezzo Soprano) who sings Laura in La Gioconda has sung in the last two Winter Seasons as Eboli in Don Carlos and Delilah in Samson and Delilah. She sang in a concert version of Herodiade in Carnegie Hall after Christmas of last year with Montserrat Caballe and Nicolai Gedda, a role she sang with great success at the Wexford Festival 1977.

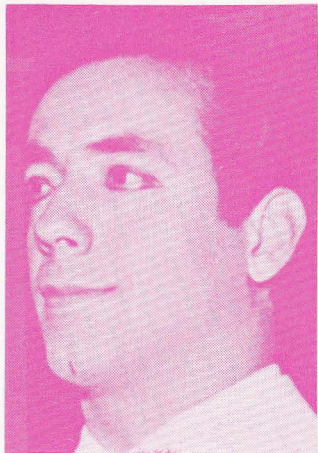


◁ **FRANK DUNNE**. Born Dublin. Studied singing with Frank Cowle and Veronica Dunne. Winner of many vocal awards including John McCormack Cup at Dublin Feis Ceoil. Sang title role in Irish Premier of L'Ofreo by Monteverdi, at Dublin Theatre Festival 1974. Has worked for many years with Irish National Opera and is now a member of the RTE Singers. In demand for concert work and also a regular broadcaster.



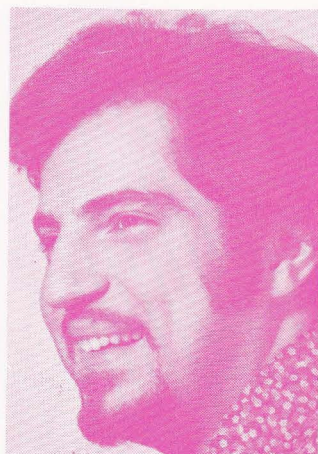
▷ **DEIRDRE GRIER** (Soprano). This Irish singer attained the Premier Prix Diploma in singing and Lyric Art at the Conservatoire Royale de Musique in Brussels. Subsequently she spent three years at the Opera Studio of La Monnaie, the Belgian State Opera. She has sung with the Irish National Opera during the last three years, and broadcasts frequently with RTE. Her last appearance with the D.G.O.S. was in Louise during the winter season.





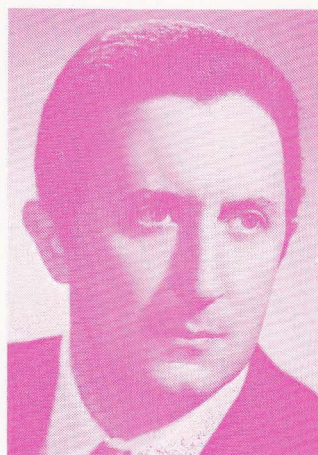
◁ **RENATO GRIMALDI** (Tenor). Born in Naples, and now resides in Milan. This young tenor first came to prominence three years ago at Lucca, where he sang Cavaradossi and is now established as one of the leading lirico-spinto tenors in Italy. On his first visit to Dublin he will be singing Pinkerton and Maurizio in Adriana Lecouvreur.

**COLETTE McGAHON** (Mezzo Soprano) sang Suzanne ▷ in Louise in the D.G.O.S. Winter Season. Winner of the Golden Voice of Ireland competition in 1978 and finalist in a major singing competition in Hertogenbosch, Holland. She has toured Ireland with the I.N.O. in the Bartered Bride and takes part regularly with the R.T.E. Concert Orchestra's Invitation to Music, she also sang in the Winter Proms.



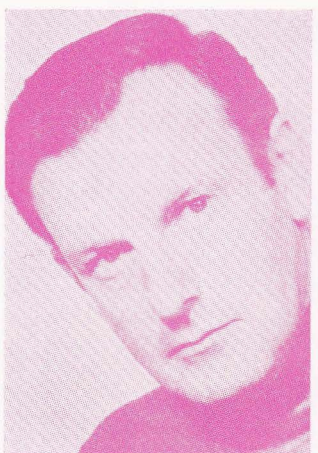
▷ **GIAN KORAL** (Baritone). Born in Istanbul he studied and graduated at the University in New York. He now lives in France. His recent engagements include I due Foscari and Aida in Italy and Tales of Hoffmann and Lakme at the Liceo in Barcelona. During the last winter season in Dublin he sang in Tales of Hoffmann and Samson and Delilah, and this season will sing in Il Trovatore at Cork.

**RUTH MAHER** (Mezzo Soprano), born in Dublin, has ▷ been a constant guest artist with the D.G.O.S. since 1969. She has sung on several occasions with Wexford Festival Opera and was for five years a member of Sadler's Wells Opera, London. As a member of the RTE Singers she has taken part in over 2,000 broadcasts and a recent recital in London at the "Sense of Ireland" Festival.



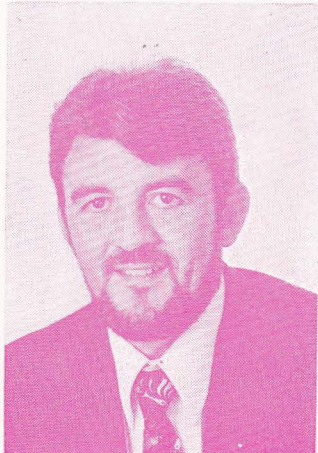
▷ **MARZIO LAURICELLA** (Bass). This young Italian bass comes to Dublin for the first time to sing Comte Des Grieux in Manon and Ferrando in Il Trovatore. He has sung regularly at Palermo, Naples, Rome, Benevento, Turin and Venice.

**SEAN MITTEN** (Bass) who has been appearing regularly ▷ with the D.G.O.S. since 1975, has many major Feis Ceoil awards to his credit. He has sung in oratorio with Our Lady's Choral Society and the Wexford Festival Singers. He has sung with Irish National Opera, the Wexford Festival, and since 1975 the D.G.O.S. This season he sings in Madama Butterfly, Adriana Lecouvreur and La Gioconda.

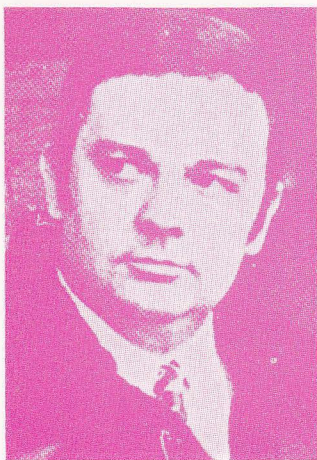


▷ **PETER McBRIEN** (Baritone) is a regular guest artist with the D.G.O.S. with whom he has appeared in Rosenkavalier, La Boheme, La Traviata, etc. This season he sings Sharpless in Madama Butterfly. He is a member of the RTE Singers and also sings with the Irish National Opera Co. in such parts as the Don in Don Giovanni, Figaro in Barber of Seville, etc.

**FRANK O'BRIEN** (Baritone) has successfully appeared ▷ in Concert and Oratorio recitals throughout the country and has sung principal roles with the Rathmines and Rathgar and other leading musical societies. College operatic roles include title role in Don Giovanni, Figaro in Marriage of Figaro and Guglielmo in Cosi Fan Tutte. This year he makes his debut with the Irish National Opera in the title role in The Barber of Seville. He broadcasts regularly with RTE. This is his fifth season with the D.G.O.S.







◁ **ATTILIO D'ORAZI** (Baritone) comes back to Dublin having sung in Adriana Lecouvreur with Renata Scotto at the Festival of Cincinnati. His other recent engagements include Butterfly in Avignon, Manon Lescaut in Bordeaux and Nice, La Traviata in Venice, Mahler's Eighth Symphony and Donizetti's *Messa da Requiem* in Bologna and Falstaff at Rome Opera. Attilio D'Orazi is one of the most popular singers with Irish audiences.



▷ **AURIO TOMICICH** (Bass). After winning Italian National singing competitions for four successive years, Tomicich made his Opera debut in Simon Boccanegra at Spoleto in 1973 and since then he has been continuously in demand in the opera houses of Italy, Canada and Mexico. His recent engagements include Genoa, Trieste and Barcelona. He is a regular visitor to Dublin where he has been a special favourite with audiences.



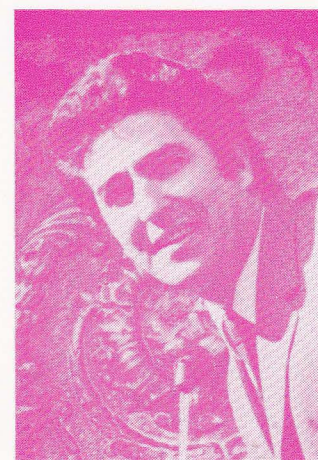
◁ **ANTONIO SALVADORI** (Baritone) is considered to be one of the most promising of the rising generation of singers to have come to the fore in Italy during the last couple of years. He has sung in Turin, Genoa, Bergamo and in 1978 had a big success in *Forza Del Destino* in Verona. This year he sang many Verdi operas in Nice, Marseilles and Nancy. This is his fourth visit to Dublin.



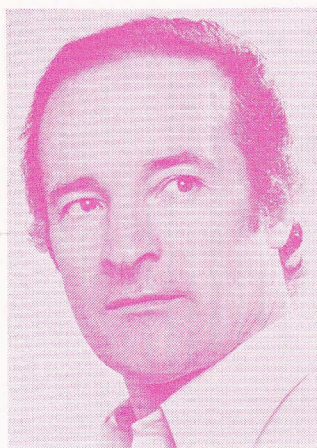
▷ **PIERRE VAN FROSHEM** (Baritone). Born in Holland, this rising young Baritone sings Lescaut in Manon. This is his first visit to Dublin and he sings mostly in the leading French opera houses.



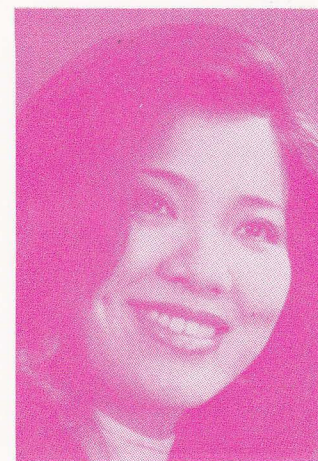
◁ **STELLA SILVA** (Mezzo Soprano). Born in Argentina, studied at the Teatro Colon in Buenos Aires and completed her training in Italy. She made her debut in Bordeaux in 1969 singing in *Force of Destiny* and since then has developed a brilliant career singing in such prestigious opera houses as La Scala, Rome, Regio of Turin, Arena of Verona, Parma, Barcelona, Vienna, Berlin etc. This is her first visit to Dublin.



▷ **ERNESTO VERONELLI** (Tenor). He won the Viotti competition in Vercelli after his debut in *Cavalleria Rusticana*, and has sung in many theatres in Europe and the U.S.A., including Aida at the Liceo, Barcelona, Turandot with Birgit Nilsson in Brussels and Don Carlos with Viorica Cortez. He recently sang in *Il Trovatore* and Manon Lescaut in Italy and Don Carlos in Yugoslavia. This is his second visit to Dublin.



◁ **GINES SIRERA** (Tenor). A native of Spain, this well established tenor, who sings mostly in France, comes to us for the first time to sing Chevalier Des Grieux in Manon. He has also sung at La Scala.



▷ **YOKO WATANABE** (Soprano). Born in Japan, studied in Milan. Won the R.A.I. Concorso for young voices in Italy and subsequently made her debut in Butterfly. She has sung extensively in the opera Houses of Italy. This is her first visit to Dublin.

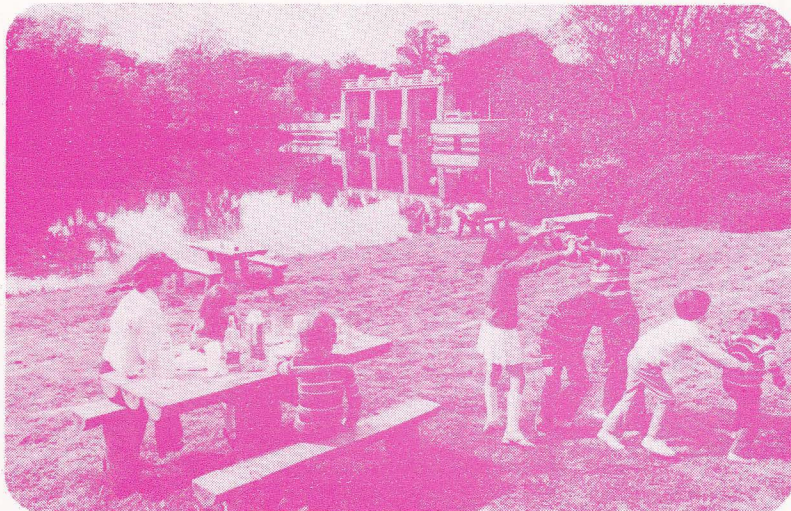


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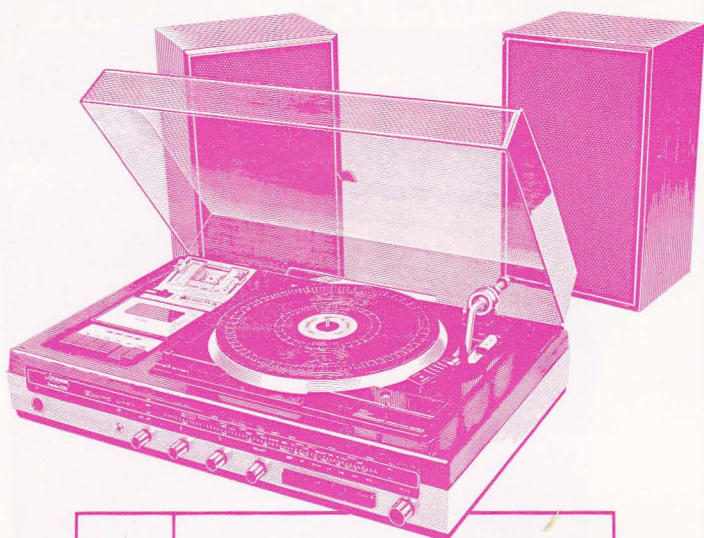
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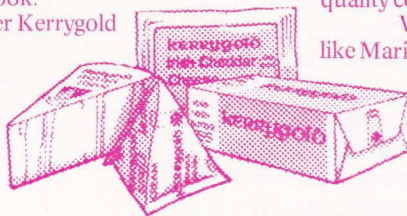
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Moran, Adrian P.  
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    Goffredo Biondi-  
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Morris, Mrs. Sheila  
Morrison, Miss Patricia  
Morton, Fergus  
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Mulhern, Miss Ann  
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Murphy, G.  
Murphy, Michael  
Murphy, P. J.  
Murphy, Mrs. Tom  
Murray, Austin  
Murray, Mrs. Frank  
Murray, K. D.



Murray, P. L.

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McAlester, Mrs. Briege  
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MacArthur, Mrs. Daisy  
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McCarthy, Miss Joan  
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McCaw, G. A.  
McConnell, Arthur F.  
McConnell, William J.  
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McCrae, Mrs. E.  
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McCullough, Mairtin  
McCurtain, Miss Marguerite  
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McEvaddy, Mrs. J.  
McEvoy, John M.  
McElwain, John  
McGee, Jas.  
McGeown, Mrs. Elizabeth  
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McGlade, P. F.  
McGoey, Mrs. Rita  
McGonagle, Liam D.  
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McGowan, Mrs. J.  
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McGrath, Patrick W.  
McGrath, Seamus  
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MacHale, Mrs. Carmel E.  
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McKone, Mrs. A.  
McKinley, Joseph G.  
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MacMahon, Mrs. L.  
MacMahon, Tom  
McMurry, Dr. T. B. H.  
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McNally, Mrs. Vogue

McNamara, Miss Clare  
McNamara, Michael  
MacNamidhe, Caoimhin  
MacOistin, Paid  
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O'Carroll, Tadhg  
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O'Loughlin, Seamus  
Ó Lonargáin, Liam  
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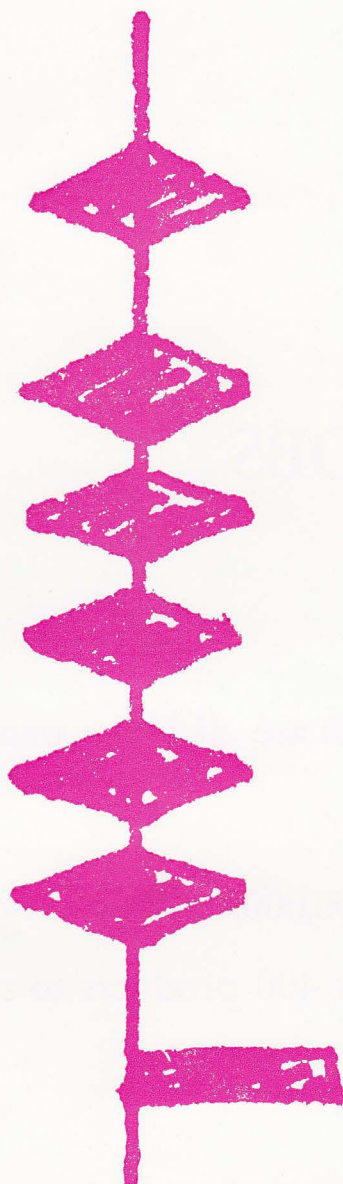
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DUBLIN GRAND OPERA SOCIETY

# PRODUCTIONS

## 1941-1980

W—Winter Season

S—Spring Season

### ADRIANA LECOUVREUR

*Francesco Cilea* . (1866-1950)  
1967—S; 1980—S.

### AIDA

*Giuseppe Verdi* . (1813-1901)  
1942—W; 1943—W; 1945—S; 1947—S; 1948—S;  
1950—S; 1954—W; 1957—S; 1958—S; 1961—S;  
1963—S; 1967—S; 1971—S; 1976—S.

### L'AMICO FRITZ

*Pietro Mascagni* . (1863-1945)  
1952—W.

### ANDREA CHÉNIER

*Umberto Giordano* . (1867-1948)  
1957—S; 1959—S; 1964—S; 1970—S; 1976—S.

### AVE MARIA

*Salvatore Allegra* . (1898— )  
1959—S.

### UN BALLO IN MASCHERA

*G. Verdi* . (1813-1901)  
1949—S; 1950—S; 1955—S; 1956—S; 1958—S;  
1963—S; 1966—W; 1975—S; 1977—S.

### IL BARBIERE DI SIVIGLIA

*Gioacchino A. Rossini* . (1792-1868)  
1942—W; 1951—S; 1952—W; 1953—S; 1957—S;  
1959—S; 1960—S; 1965—S; 1968—W; 1971—W;  
1977—S.

### THE BARTERED BRIDE

*Bedrich Smetana* . (1824-1884)  
1953—W; 1971—W; 1976—W.

### LA BOHÈME

*Giacomo Puccini* . (1858-1924)  
1941—S; 1942—W; 1943—S; 1944—W; 1945—W;  
1947—S; 1948—W; 1950—S; 1951—S; 1952—S;  
1953—S; 1953—W; 1954—W; 1955—W; 1956—S;  
1957—W; 1958—W; 1960—W; 1962—S; 1964—S;  
1965—W; 1967—S; 1970—S; 1973—S; 1976—S;  
1978—W.

### THE BOHEMIAN GIRL

*Michael W. Balfe* . (1808-1870)  
1943—W.

### CARMEN

*Georges Bizet* . (1843-1895)  
1941—W; 1943—S; 1944—W; 1946—W; 1947—S;  
1948—W; 1950—S; 1951—W; 1952—W; 1953—W;  
1954—W; 1956—W; 1959—W; 1961—W; 1963—W;  
1965—W; 1967—W; 1970—W; 1973—W.

### CAVALLERIA RUSTICANA

*P. Mascagni* . (1863-1945)  
1941—W; 1942—S; 1950—W; 1955—W; 1959—S;  
1960—W; 1973—S.

### CECILIA

*Licinio Refice* . (1884-1954)  
1954—S.

### LA CENERENTOLA

*G. A. Rossini* . (1792-1868)  
1972—S; 1979—S.

### COSÌ FAN TUTTE

*Wolfgang Amadeus Mozart* . (1756-1791)  
1950—S; 1961—W.

### DON CARLO

*G. Verdi* . (1813-1901)  
1950—W; 1965—S; 1967—S; 1973—W; 1978—W.

### DON GIOVANNI

*W. A. Mozart* . (1756-1791)  
1943—S; 1944—W; 1947—S; 1950—S; 1953—W;  
1955—S; 1958—S; 1962—W; 1965—W; 1968—W;  
1975—W; 1978—W.

### DON PASQUALE

*Gaetano Donizetti* . (1797-1848)  
1952—S; 1957—S; 1959—S; 1961—S; 1966—S;  
1969—S; 1975—S.

### I PURITANI

*Vincenzo Bellini*  
1975—S.

### L'ELISIR d'AMORE

*G. Donizetti* . (1797-1848)  
1958—S; 1969—S; 1971—S; 1976—S.

### ERNANI

*G. Verdi* . (1813-1901)  
1965—S; 1978—S.

### EUGENE ONEGIN

*Peter I. Tchaikowsky* . (1840-1893)  
1969—W; 1976—W.

### FALSTAFF

*G. Verdi* . (1813-1901)  
1960—S; 1973—S; 1977—S.



**FAUST**

*Charles F. Gounod* . (1818-1893)  
 1941—S; 1941—W; 1943—S; 1944—S; 1945—W;  
 1946—W; 1948—S; 1949—S; 1950—W; 1951—W;  
 1952—W; 1955—W; 1957—W; 1959—W; 1961—W;  
 1965—W; 1972—W; 1976—W.

**LA FAVORITA**

*G. Donizetti* . (1797-1848)  
 1942—W; 1968—S; 1974—S.

**LA FIGLIA DEL REGGIMENTO**

*G. Donizetti* . (1797-1848)  
 1978—S.

**FEDORA**

*Umberto Giordano* . (1867-1948)  
 1959—W.

**FIDELIO**

*Ludwig van Beethoven* . (1770-1827)  
 1954—W; 1970—W.

**DIE FLEDERMAUS**

*Johann Strauss* . (1825-1899)  
 1962—W; 1963—W; 1969—W.

**THE FLYING DUTCHMAN**

*Richard Wagner* . (1813-1883)  
 1946—S; 1964—W.

**LA FORZA DEL DESTINO**

*G. Verdi* . (1813-1901)  
 1951—W; 1952—S; 1954—S; 1973—S.

**GIANNI SCHICCHI**

*G. Puccini* . (1858-1924)  
 1962—S.

**LA GIOCONDA**

*Amilcare Ponchielli* . (1834-1886)  
 1944—W; 1945—S; 1980—S.

**HÄNSEL AND GRETEL**

*Engelbert Humperdinck* . (1854-1921)  
 1943—W; 1944—S; 1949—W; 1954—W.

**TALES OF HOFFMANN**

*Jacques Offenbach* . (1819-1880)  
 1945—S; 1945—W; 1957—W; 1970—W; 1975—W;  
 1979—W.

**IDOMENEO**

*W. A. Mozart* . (1756-1791)  
 1956—W.

**L'ITALIANA IN ALGERI**

*G. Rossini* . (1792-1868)  
 1978—S.

**JENUFA**

*L. Janáček* . (1854-1928)  
 1973—W.

**LOHENGRIN**

*R. Wagner* . (1813-1883)  
 1971—W.

**LOUISE**

*G. Charpentier* . (1860-1956)  
 1979—W.

**LUCIA DI LAMMERMOOR**

*G. Donizetti* . (1797-1848)  
 1955—S; 1956—S; 1958—S; 1960—S; 1962—S;  
 1965—S; 1967—S; 1971—S; 1974—S; 1977—W.

**MACBETH**

*G. Verdi* . (1813-1901)  
 1963—S; 1979—S.

**MADAMA BUTTERFLY**

*G. Puccini* . (1858-1924)  
 1942—S; 1943—S; 1944—S; 1945—S; 1945—W;  
 1946—W; 1947—W; 1949—S; 1951—W; 1952—S;  
 1953—S; 1954—S; 1955—W; 1956—S; 1958—W;  
 1961—W; 1966—S; 1967—S; 1969—S; 1971—S;  
 1974—S; 1977—S; 1980—S.

**MANON**

*Jules Massenet* . (1842-1912)  
 1952—S; 1956—S; 1962—W; 1969—W; 1980—S.

**MANON LESCAUT**

*G. Puccini* . (1858-1924)  
 1958—S; 1961—S; 1972—S; 1977—S.

**THE MARRIAGE OF FIGARO**

*W. A. Mozart* . (1756-1791)  
 1942—S; 1942—W; 1943—W; 1948—W; 1953—S;  
 1957—W; 1959—W; 1963—W; 1973—S.

**IL MATRIMONIO SEGRETO**

*Domenico Cimarosa* . (1749-1801)  
 1961—S.

**MEDICO SUO MALGRADO**

*S. Allegra* . (1898— )  
 1962—S.

**MESSIAH**

*George F. Handel* . (1685-1759)  
 1959—W.

**MIGNON**

*Ambroise Thomas* . (1811-1896)  
 1966—W; 1967—W; 1975—W.

**MUSIC HATH MISCHIEF**

*Gerard Victory*  
 1968—W.

**NABUCCO**

*G. Verdi* . (1813-1901)  
 1962—S; 1964—S; 1969—S; 1972—S; 1977—S.



**NORMA**

*Vincenzo Bellini* . (1802-1835)  
1955—S; 1961—S.

**ORFEO ed EURIDICE**

*Christoph W. Gluck* . (1714-1787)  
1960—W.

**OTELLO**

*G. Verdi* . (1813-1901)  
1946—S; 1946—W; 1959—S; 1964—S; 1976—S.

**I PAGLIACCI**

*Ruggiero Leoncavallo* . (1858-1924)  
1941—W; 1942—S; 1950—W; 1955—W; 1956—S;  
1960—W; 1968—W; 1973—S.

**LES PECHEURS DE PERLES**

*G. Bizet* . (1843-1895)  
1964—W.

**PELLEAS ET MELISANDE**

*Claude Debussy* . (1862-1918)  
1948—S.

**QUEEN OF SPADES**

*P. I. Tchaikowsky* . (1840-1893)  
1972—W.

**RIGOLETTO**

*G. Verdi* . (1813-1901)  
1941—W; 1944—W; 1945—W; 1947—S; 1948—S;  
1948—W; 1949—W; 1951—S; 1952—S; 1953—S;  
1955—S; 1956—S; 1958—S; 1959—S; 1961—S;  
1963—S; 1965—S; 1966—S; 1968—S; 1970—S;  
1974—S; 1978—S.

**ROMEO ET JULIETTE**

*C. Gounod* . (1818-1893)  
1945—S.

**DER ROSENKAVALIER**

*Richard Strauss* . (1864-1957)  
1964—W; 1972—W; 1975—W.

**SAMSON AND DELILAH**

*Camille Saint-Saëns* . (1835-1921)  
1942—S; 1944—S; 1947—W; 1966—W; 1974—W;  
1979—W.

**IL SEGRETO di SUSANNA**

*Ermanno Wolf-Ferrari* . (1876-1948)  
1956—S.

**IL SERAGLIO**

*W. A. Mozart* . (1756-1791)  
1949—S; 1951—S; 1953—W; 1960—W; 1964—W.

**SIMON BOCCANEGRA**

*G. Verdi* . (1813-1901)  
1956—W; 1974—S.

**LA SONNAMBULA**

*V. Bellini* . (1802-1835)  
1960—S; 1963—S.

**SUOR ANGELICA**

*G. Puccini* . (1858-1924)  
1962—S.

**TANNHAUSER**

*R. Wagner* . (1813-1883)  
1943—S; 1962—W; 1977—W.

**TOSCA**

*G. Puccini* . (1858-1924)  
1941—W; 1942—S; 1943—W; 1946—S; 1947—W;  
1948—W; 1949—W; 1950—W; 1951—S; 1952—W;  
1954—S; 1955—S; 1956—W; 1957—S; 1958—W;  
1960—S; 1963—S; 1966—S; 1968—S; 1970—S;  
1975—S; 1979—S.

**LA TRAVIATA**

*G. Verdi* . (1813-1901)  
1941—S; 1941—W; 1942—W; 1944—S; 1946—S;  
1946—W; 1947—W; 1949—S; 1950—S; 1951—S;  
1952—S; 1953—S; 1954—S; 1955—S; 1956—S;  
1957—S; 1958—W; 1960—S; 1962—S; 1964—S;  
1966—S; 1968—S; 1970—S; 1972—S; 1975—S;  
1979—S.

**TRISTAN UND ISOLDE**

*R. Wagner* . (1813-1883)  
1953—S; 1963—W.

**IL TROVATORE**

*G. Verdi* . (1813-1901)  
1941—S; 1942—S; 1943—S; 1944—S; 1945—W;  
1946—S; 1947—W; 1948—W; 1949—W; 1950—W;  
1951—W; 1952—W; 1954—S; 1956—S; 1959—W;  
1962—S; 1966—S; 1969—S; 1972—S; 10/5—W;  
1980—S.

**TURANDOT**

*G. Puccini* . (1858-1924)  
1957—W; 1960—S; 1964—S; 1968—S; 1971—S;  
1978—S.

**DIE WALKURE**

*R. Wagner* . (1813-1883)  
1956—W.

**WERTHER**

*J. Massenet* . (1842-1912)  
1967—W; 1977—W.

**DER ZIGEUNERBARON**

*J. Strauss* . (1825-1899)  
1964—W.



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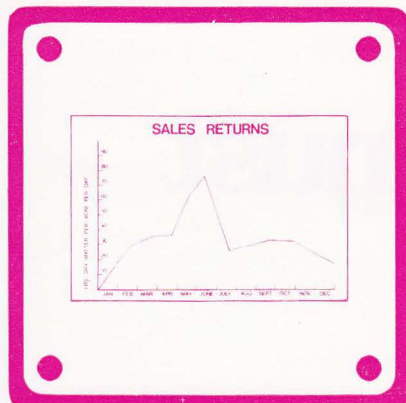
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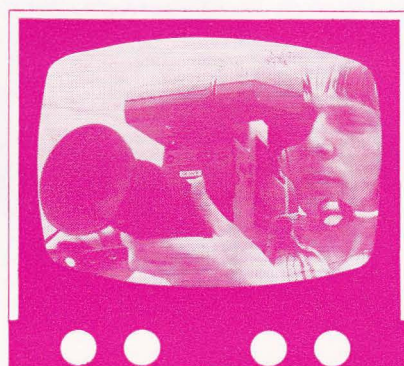


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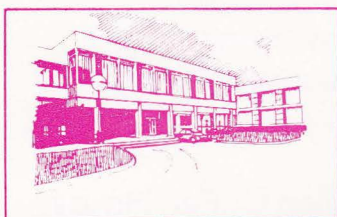


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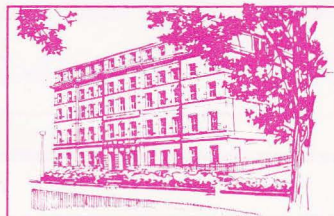
**Parknasilla:** Tel. 064-45122. 9 hole golf course, indoor heated pool, sauna, hard court tennis. Nearest town: Kenmare.



**Killarney:** Tel. 064-31262. Indoor heated pool, sauna, hard court tennis. Situated in Killarney town.



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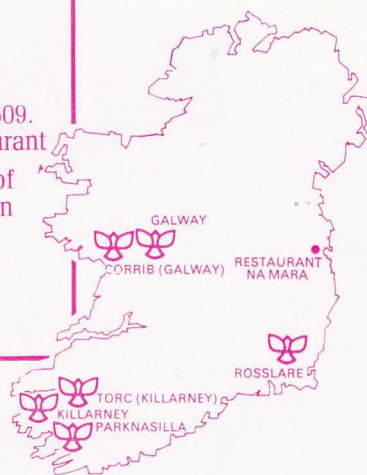
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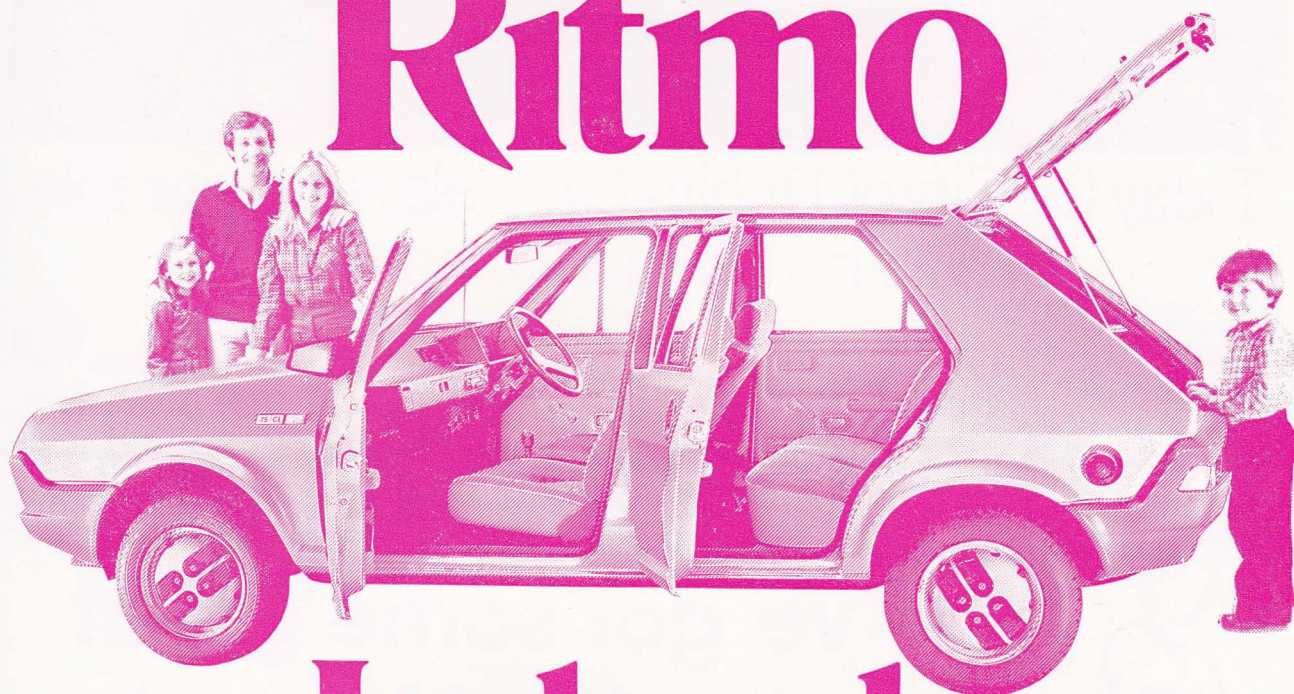


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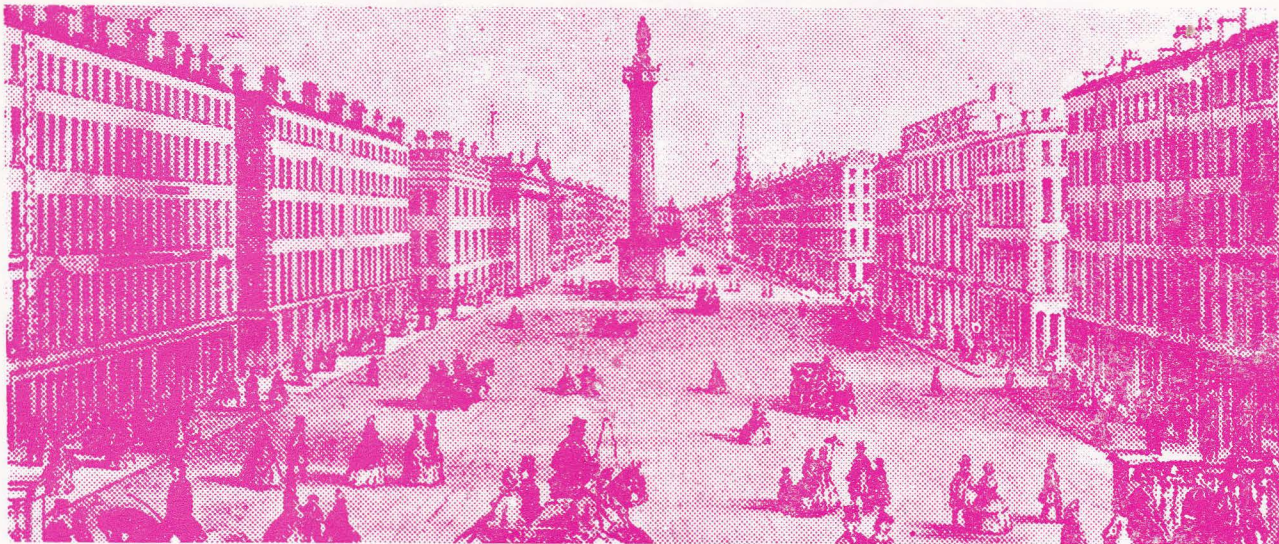


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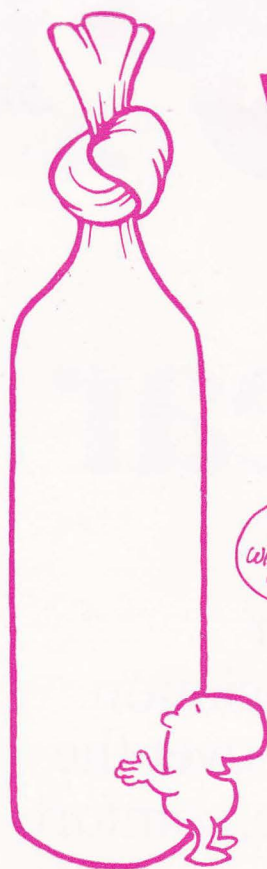


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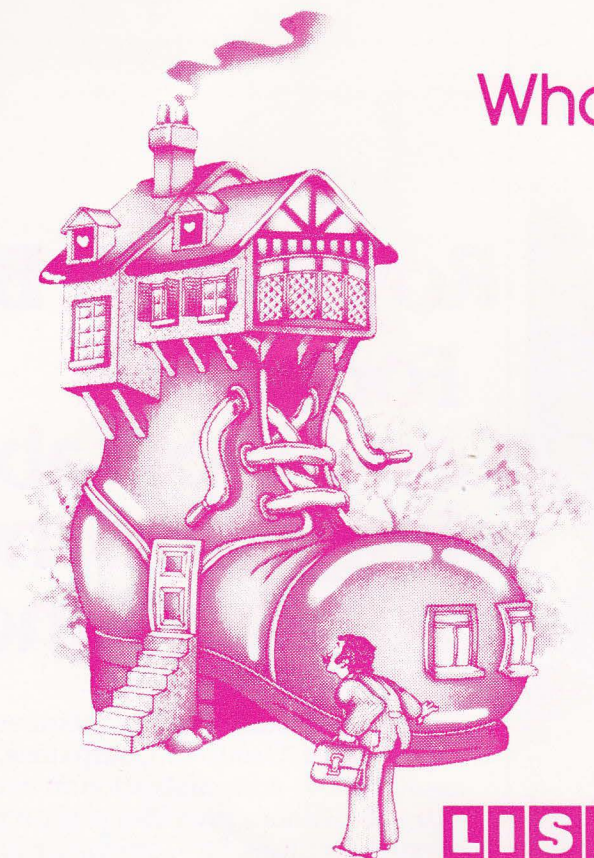


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## ERRATA

Page 5. Chairman of the Patron Members Committee should read Mr. J. F. MacInerney and Vice-Chairman Dr. D. O'Kelly.

Page 10. Annual Report by Monica Condron, Hon. Secretary.

*Enrico Caruso featured on our cover in the role of "des Grieux" which he sang in the 1911-12 season at the Metropolitan Opera, was without doubt, the most loved and famous tenor of all time. He sang Maurizio in the premier of "Adriana Lecouvreur" at The Teatro Lirico, Milan, with Pandolfini and De Luca, and Pinkerton, Manrico and Enzo throughout his brilliant career.*

*Page 14: Verdi's birthplace at Le Roncole.*

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